ALBURN M. GUTTERSON - MANAGING DIRECTOR [1937?]

PRINCE GEORGE HOTEL
FIFTH AVENUE & 28TH STREET
NEW YORK CITY

Date ?

Tuesday Eve,

Dear Mrs. Halpert,

I have at last made out my bill - & here it is after fashion.

I had just such a good time at your upstairs gallery this afternoon.

I'm not ready - one soon again the carved head and about anything in your line especially "Pansies"

Yours sincerely
Bessie J. Howard.

Personal.

HOTEL SAGAMORE
LONG LAKE, HAMILTON COUNTY
NEW YORK

1937

Saturday

Darling,
Well. I've been here now for two days and fairly well relaxed — relaxed enough to write my first letter.

After much Sturm und Drang I got off Thursday early morning with Ev. Tuesday and Wednesday were whacky days for me - what with having to see many last minute patients and trying to finish my own errands in prepara-tion for my trip and trying to discuss plans for the redecoration and painting of my office & apartment with the painters, rug cleaners et al.

When we left N.Y. at 7 a.m. it was raining hard and cold as Alaska. As we gradually approached further North, the weather changed so that by the time ~~we~~ we were 50 miles from Long Lake I had to take off my coat and vest. I have never experienced such glorious weather up here as we've had since we got here (unberufen.)

I hope that you are well and particularly that your stomach condition has straightened itself out. I assume that your mother is still with you.

I shall write to you next week. Evelyn joins me in sending you love.

Nat.

HOTEL SAGAMORE
LONG LAKE, HAMILTON COUNTY
NEW YORK

1937

Tuesday

Darling,

I can't tell you what a swell rest and generally swell time Evelyn and I are having here this trip. The weather continues to be glorious, the food as usual is superb and lo and behold the sleeping question completely solved. That is we both sleep - deeply & well - - and we can no longer belly ache.

Evelyn will leave here right after Labor Day. I expect, according to present plans, to leave here the morning of Sept. 9th

a week from Thursday.

If you're still at Newtown I'd like to stop over till Friday the 10th (I'm due back then) if you'll have me.

If you'll be in New York I'll drive straight in and you'll have dinner with me.

Will you advise me by return mail soon

I hope you're feeling all well now — so that you'll be prepared for the rigors of the new season

Lots of love — from
Ev. too

Nat.

January 2, 1937

Mr. Thomas C. Parker
Federal Art Project
Works Progress Administration
1734 New York Avenue, NW
Washington, D. C.

Dear Mr. Parker:

The travel book referred to in your letter was returned quite some time ago and I am now attaching my identification card which I had mislaid. The former was mailed immediately upon request from the Finance Office and these are all the papers I now have. I hope that it is satisfactory.

As you know the Newark Exhibition has closed and the Museums is is returning all the New York material to the 39th Street office. This includes the items originally picked up at the Museum of Modern Art. I think it would be advisable to return the out of town items to New York as well so that everything will be assembled in one place. I would then suggest that someone be sent to the office to decided on the items which are to be crated and shipped directly from various parts of the country and also select those which would be suitable for exhibition purposes in Washington.

While I should like very much to attend to this myself I have not been in close touch with the Washington plans and believe it would be better to have Mildred come down to go over the material in person as she is acquainted with the present needs.

Eddie recently suggested to me that all the pictures and sculpture should be sent on to Washington. As I could not get in touch with him during my visit to Baltimore and do not know where I can reach him now, I think it would be a good idea to suggest to him that the distribution be decided upon in New York since a great many of the objects either have to be returned to other offices as per previous arrangements or are not sufficiently interesting to include in Washington shows. There were many items sent to Newark directly by out of town offices. Some of these were not good enough to include but Miss Winser retained them all so that it would not be necessary to make a great many shipments.

Please let me know your decision in the matter. My very best regards to you and Margaret and best wishes for a Happy New Year.

Sincerely yours,

GHnrc

#1

January 4, 1937

Mr. Albert Kahn
208 Rowena Street
Detroit, Michigan

Dear Mr. Kahn:

It may interest you to know that David Fredenthal is having his first one man exhibition at The Downtown Gallery.

The illustrated booklet which we sent you several weeks ago explained our policy of fostering what we consider the fifteen outstanding artists in the new generation. David Fredenthal has the distinction of the first one man exhibition to be held in this group.

Naturally we are trying to make his initial grand appearance a howling success. I am writing to several Detroit collectors in the hope that they will contribute toward this success of their native son.

As you are already familiar with his work would you consider ordering a picture by mail? Numbers 2, 3, 5, 9 and 11 were reserved while the show was being assembled this morning and we are making every effort to make the exhibition a sell-out. The paintings are equally fine in quality but the prices vary in relation to the size. Also the group of new drawings range from $15.00 to $30.00. I shall be delighted to receive an order from you for any price picture. You may rest assured that I shall make the best possible choice.

Sincerely yours,

EGHnrc

WICKERSHAM 2-0220

Rains Galleries
Rains Auction Rooms, Inc.
Auctioneers and Appraisers

12 and 14 East 49th Street
New York

January 5, 1937

Downtown Galleries
113 West 13th Street
New York City

ATTENTION: Mrs. Halpert

Dear Madam:

We beg to set forth herewith terms in connection with the sale of your modern prints and paintings to be held in our galleries at public auction sometime toward the end of January.

On the prints, we are to receive two dollars ($2.00) for each catalogue lot plus fifteen percent (15%) commission on items sold to others than yourself. On those items which you elect to purchase there shall be no commission charged.

On the paintings we are to receive five dollars ($5.00) for each catalogue lot plus fifteen percent (15%) commission, on items sold.

You are to receivde payment for all your items sold, less the catalogue commission ~~and insurance charges set forth below,~~ not later than thirty (30) days after the day of sale. It is understood that the sale of any article is consummated only when we have effected delivery thereof.

~~It is understood that we will have your paintings and prints insured against loss by fire, theft or burglary at a small cost to you.~~

Your signature appended to the copy of this letter indicates your acceptance of the above terms.

Very truly yours,

ACCEPTED:

RAINS AUCTIONS ROOMS, INC.

BY: [signature]

____

January 6, 1937

Miss Bessie J. Howard
500 Boylston Street
Boston, Mass.

Dear Miss Howard:

I am very grateful to you for having sent the pictures on approval. With all the holiday rush I finally succeeded in showing the group to a client I had in mind. However, she decided not to acquire any of these pictures, at the moment.

I am still hoping that you will send the portrait of the little girl with the large white sleeves as that seemed most interesting to me. The other paintings were more exciting in reproduction than in actuality, particularly the still life which looked most interesting in reproduction.

I am returning three of the photographs and withholding the one of the Girl in White holding a doll, size 28x22, as well as the Little Girl Seated with one shoe off and one hand on a cat. If you can manage to do so, please send t is on. I shall be glad to pay transportation charges.

Sincerely yours,

EGH:mc

SKIDMORE COLLEGE
SARATOGA SPRINGS, NEW YORK

January 7, 1937

Mrs. Edith Halpert
Director Downtown Gallery
113 East 13th Street
New York, New York

Dear Mrs. Halpert:

I have your letter of December 14 at hand. I agree with you that the exhibition "Vital Statistics" would seem to be an interesting and suitable one to be shown at a girls' college.

I should be very happy indeed if you could send me further details as I may be able to include it in the gallery schedule for next year.

Very sincerely,

Marion D. Pease.

Marion D. Pease, Director
Department of Fine and
Applied Art

MDP:JS

I was very appreciative of the beautiful Christmas greetings that you sent to me.

Newberry

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

8 January 1937

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City, N.Y.

Dear Mrs. Halpert:

Thank you so much for your kind letter of January 5th with reference to your David Fredenthal exhibition, which sounds exceedingly interesting. I have seen a good deal of Fredenthal's work here at the Artist's Market. As a matter of fact, I bought one of his watercolors last Spring and consider it highly among my most prized possessions.

I would like very much indeed to contribute toward the success of your show. Could you reserve one of the $45.00 watercolors for me? If these are all taken, my second choice would be "Michigan Farmer", Number 13 in the catalogue. I am certain that whatever you choose for me will meet entirely with my approval.

There is a very good account of your show on the front page of the Detroit Free Press this morning. You will undoubtedly receive the clipping, but in case you don't, I will be glad to secure one for you.

Looking forward to seeing you again before long and with very best wishes for great success with your brave exhibition, I am,

Sincerely yours,

John S. Newberry, Jr.

JOHN S. NEWBERRY, JR.

Goodman-Walker Inc.
Fine Arts

H. NELSON GOODMAN
CHARLES D. CHILDS

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

Jan. 9, 1937

The Downtown Gallery
113 West 13th St.,
New York City

Gentlemen:-

Thank you for sending the group of Pascin drawings. As requested, we are returning them today by express prepaid so that you will have them Monday, except for one which we have sold.

The one sold is your number 39, listed at $110. net. Please bill us for this drawing at your convenience. We should very much appreciate it if you could bill it to us at $100. net, instead of $110., since we have to pay another commission out of the sales price, and will also have to take deferred payments from our customer. Furthermore, this is the only one of the drawings marked to be sold at $175. for which the net price is more than $100.

Had we had the drawings for a longer time, I am sure we could have sold one, and perhaps two, others. Our client wanted to buy #290 also, but did not want to decide in such a hurry. If this is available later on, you might let us know. Or still better, he would like one of the same type and subject as #290 but even finer and perhaps larger.

Very truly yours,

H Nelson Goodman

GOODMAN-WALKER, Inc.

Please send us full details concerning the drawing sold: approximate date, provenance, etc.

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

Telephone Kenmore 5188

Bessie J. Howard
Studio
500 Boylston Street
Boston, Mass.

Jan. 9, 1937

Dear Mrs. Halpert,

Your letter received requesting me to ship at your expense two primitives, the child holding the doll & the child seated beside a blk. cat holding one white sock.

I was so discouraged over my last shipment that I nearly did not send this; but then I finally felt better of it & decided to ship them on to you as I really think this time you mean business.

I put a frame on the child with the blk. cat it looks ever so much better & I know from what you said that it was hard for you to get the narrow gold frames that were suitable.

I am charging $5.00 extra for it, but if you do not want it & it makes no difference with you sale its all right with me if you return it

A frame went with the other one for the $42.50 inclosed is my bill. Trust all will be O.K. Sincerely yours
Bessie J. Howard.

ALBERT KAHN, INC.
ARCHITECTS & ENGINEERS
NEW CENTER BLDG., DETROIT

W C BUNCE
R W HUBEL
H. G. KNAPP

ALBERT KAHN
LOUIS KAHN
MORITZ KAHN

J T N HOYT
F K. BOOMHOWER
DAVID FETTES

January 11, 1937

Mrs. Edith Gregor Halpert
The Down Town Gallery
113 West 13th St.
New York, N.Y.

Dear Mrs. Halpert:

This will acknowledge yours of January 4th.

I already possess several of Fredenthal's drawings and any others I may desire, I shall want to select personally.

Incidentally, as one also interested in this promising young man, may I say just a word of caution? Though done with the best of intent, I feel that the publicity given Fredenthal recently in the newspapers is a serious mistake. It would be likely to turn the head of one even less young. Parading David before the public as an infant prodigy, a genius, can only result in harm. Proper encouragement is invaluable, and you have given him much of such. But this publicity can only cheapen his efforts. It savors too much of advertising.

Please don't misunderstand me. That which I have here expressed is the opinion of others equally interested in the young man's welfare, among these his former as well as his present teachers.

Sincerely yours,

Albert Kahn

AK/mpw

January 12, 1937

Mr. H. Nelson Goodman
Goodman-Walker, Inc.
607 Boylston St.
Boston, Mass.

Dear Mr. Goodman:

Thank you for returning the Pascins so promptly. I am sorry that we were obliged to work so quickly in this connection but as I explained to Mr. Walker, the exhibition had been promised more than a month ago and had to be shipped yesterday.

I am glad that your client decided to acquire "Plage de la Goulette". While I do not know the exact date, I do know it is one of the late examples painted in 1928-29. Mr. Walker may have advised you that the collection we have represents paintings and drawings chosen by Pascin for his own personal collection. He retained a complete record of his work by choosing several examples which he considered the high spots in each group. We acquired the entire private collection which was stored in New York with his personal belongings just before he took his final trip to France. Pascin had planned to return to this city and had already accepted the position of instructor at the Art Students League. Therefore, all his best material was here.

If you care to have a consignment of his work later, I should be very glad to send it to you just as soon as the exhibition closes out West. I can also send you other material, if you are interested. The illustrated booklet which I am sending you under separate cover explains our policy and lists the names of the artists for whom we are agents.

Sincerely yours,

EGH:rc
P. S. I am enclosing a bill. You will note the price was reduced as requested by you.

111 Luton Avenue S. E.
Grand Rapids, Michigan

12 January, 1937

Dear Edith,

I have been digging in on the book with such energy that I've done almost nothing else, even some of the letters which must be written for it, though those are now on the way, and least of all about the holidays, which came and went this year with myself somewhat on the outside. They were nice though. Anyway, other people were nice, and I am sorry not to have lifted a finger even for a greeting. I hope it's not too late to wish you a happy new year, marvellously prosperous! I'm pretty much ashamed of myself.

I'm pleased with the way the book is going, and shall want to tell you much more about it later and ask you some questions. It seems to mass well in parts, and I believe will make a real story with some rather emphatic contrasts. I know you'll like some of the things I've dug up. I'm wondering if you can send me fairly soon some of the material you mentioned, the correspondence with Phillips, and the other notes, which I believe were in part catalogue introductions. I'll appreciate this very much indeed.

I had hoped before this to find the photographs of the Ames wood sculpture which I mentioned to you, but so far the only one that has come to light is the one I am enclosing, which doesn't show the full figure. There is no break at the neckline as this suggests; the figure is out of one piece of wood, even the two books on which the child stands. It seems to me that the plastic values are rather good. At least the soft, unmuscular look of a

baby's flesh is very well rendered, with the characteristic creases all in, I believe. The ear is patticularly well carved. The wood is said to be basswood. I may be able to get the two further snapshots from the friend who took them a little later. She is down with bronchitis just now. I talked with Mrs. Avery, the woman who owns the sculpture, asking her if she still wished to sell, and she said she did. I embarked on the subject of price and she mentioned that classic sum, one hundred dollars, which I told her I was sure she couldn't get. She then said she thought she ought to have fifty and I said I didn't know. I wonder, in case you are interested, if you would care to write to her directly, Mrs. Park S. Avery, 331 Prospect Avenue S. E. I'll be very glad of course to do anything you care to suggest, and please don't hesitate to ask me. Mrs. Avery spoke of possibly having a newspaper flashlight picture, but didn't have it on hand when I telephoned.

I was agog the other day when some one called me to offer a portrait of Davy Crockett, complete with papers, etc. and I tore over to see it. It is said to be a copy by George W. Redd of a Rembrandt Peale. It is on too large a canvass for the head, very much darkened but with the surface in very fair condition, not notable as painting so far as I could see through the gloom, and distinctly not authenticated. Decently but not interestingly painted. I was asked to make any offer but didn't, and am mentioning it on the very off chance that you would be interested. It is in the hands of an antique dealer, Mrs. RObert H. Dillard, 331 Hawthorne, S. E. I rather feel this paragraph is superfluous. Comes of running on into talk on a congenial subject.

Best to you-- Faithfully, Constance

McKEARINS ANTIQUES

HOOSICK FALLS
NEW YORK
TEL. HOOSICK FALLS 80

Jan.12,1937.

Mrs. Edith Halpert,
c/o American Folk Art Gall ry,
113 West 13th Street,
New York, N.Y.

Dear Mrs.Halpert:-

I have at my New York shop two extremely fine and rare old embroidered coverlets of blankets, fine woolen, elaborate floral and vine design, embroidered in colored woolens. One one of them, there is also included dainty birds. They are both very reasonably priced.

I remember a year ago, you were interested in the very rare embroidered brown coverlet which I have and which was priced at $400. or $450. However, I can offer both of these coverlets at a very reasonable price.. I also have some interesting things which may appeal to you. I am returning to New York Wednesday evening. Why dont you get in touch with me the latter part of the week ? I will be in New York Thursday, Friday and Saturday.

Yours truly,

GSMcK:O'B

G S McKearin

January 13, 1937

Miss Bessie J. Howard
500 Boylston Street
Boston, Massachusetts

Dear Miss Howard:

I am sorry that you felt put out in relation to the return of the pictures you left with us.

As I advised you previously we have an enormous collection of our own and are intrested in adding only outstanding items. It is difficult to describd what we consider of major importance as the line of demarkation is too subtle to define. It is impossible for us to judge from photographs. Frequently the black and white reproduction give much greater promise than the actual picture. The reverse is also true at times.

I should like to retain the portrait of the child in white holding a doll. The other picture shows sign of repainting at one time or another and naturally would not fit in with our group at all. Please let me know the lowest price on the former. It seems a little out of proportion with other pictures we have purchased. Incidentally can you give me any information about this painting - where it comes from and any other data which you may have available?

Sincerely yours,

EGHnr c

January 13, 1937

Mr. Albert Kahn
New Center Building
Detroit, Michigan

Dear Mr. Kahn:

Thank you for your letter.

I greatly appreciate what you say about Fredenthal. As you may know I have followed his work for about three years and have been very careful about withholding it from the public until I was certain that the artist's integrity and character as well as the fundamental qualities which make for fine art were established.

I tested him by offering him a subsidy from one of our rich clients and a one man show some time ago when I did not consider him quite ready. At this time I think he has reached a point in his artistic career when his work should be publicly shown. After numerous conversations and considerable correspondence, I felt convinced that he was not the type who would be easily misled by favorable publicity. All this was explained to him on a previous occasion and I pointed out the early success of many artists followed by complete blackout.

As a matter of fact Fredenthal has had a good deal of adulation in his own home town including many purchases and prizes. It is difficult to receive any notice in the papers unless some advance publicity is obtained.

I honestly believe that Fredenthal "can take it", and will not have his head turned by favorable comment. I would hesitate to give a one man show to so young an artist unless I personally felt that he had real integrity and understanding. Also, I think it would be fine if enough of his work sold so that he could be entirely self-supporting through his art and could devote himself completely to further development.

I hope to hear from you again and should be glad to follow any suggestions you may have.

Sincerely yours,

EGH:rc

Telephone Kenmore 5188

Bessie J. Howard
Studio
500 Boylston Street
Boston, Mass.

Jan. 14, 1937

Mrs. Edith Halpert,
The Down town gallery,
113 W. 13th Street, N.Y.

Dear Mrs. Halpert,
Your letter of Jan. 13th
received.
You ask about the portrait that you wish to retain, that came from a Mrs. Aldrich in Brookline was painted by Wm. Prior, I have her father + mothers portraits also, mother wears a white cap is young, one eye turns in a little, as do nearly only one of Priors' portraits do. The father is a good primitive too but the child is far the most interesting, because she is a child + holds a doll dressed like herself with the big puff sleeves - I could not come down in price to any under $45.00 I call that very reasonable.
The child with the black cat was one of four that came from a house in Charlestown, Page was the name, I removed old + varnish from

them all but did ~~not~~ no repainting on any of them
one I sold for $75.00 another for $56.00 and
have this one and another of two children sitting
side by side left -

Yours most sincerely
Bessie J. Atwood.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 15, 1937

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

The Committee decided that, on the whole, they were satisfied with the View of New York, and I am therefore returning the other Sheeler to you.

I got back from Japan last Thursday and that explains why I have not been in to see you. I hope to be in New York before long.

With best regards,

Sincerely yours,

G H Edgell

G. H. Edgell
Director.

GHE/ESH

January 16, 1937

Mr. George McKearin
Hoosick Falls, N.Y.

Dear Mr. McKearin:

Thank you for your letter.

As we have completed furnishing the house on which we were working, we have no occasion to use any coverlets at the present time. However, if in the near future we should have a call, you will certainly hear from me.

Sincerely yours,

LGH:rc

January 18, 1937

Mr. John S. Newberry, Jr.
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Newberry:

Forgive me for not having answered your letter more promptly. I had two of the paintings photographed so that you would have an opportunity to make your own selection. However, it has been impossible to keep up with the numerous requests from newspapers and magazines but I reserved two of the pictures - one in the $45.00 group and my particular favorite, "Michigan Farmer". Both of the photographs are enclosed so that you may make the final decision. As you are familiar with the quality of the work, it is merely a question of the relative interest in the subject. The "Bricklayers" is the finest of the group compositions and the "Michigan Farmer" is unique in its conception, in the present collection.

You will be pleased to learn that the show is being received with great enthusiasm. I am particularly delighted with the recognition of the older artists who are unanimous in their high regard for this very young artist. We have kept the general adulation down a bit as I do not think it advisable to have too great a success in the first show. On the other hand, there has been a great deal written about Freudenthal and I hope that I am correct in assuming that he is a very level headed young man.

Will you be good enough to let me know which of the pictures you decided to take as a good many of the exhibits have already been sold.

Sincerely yours,

EGH:ro

January 18, 1937

Dr. B. D. Saklatwalla
Ruskin Apartments
Ruskin & 5th Avenues
Pittsburgh, Pa,

Dear Dr. Saklatwalla:

Under separate cover I am sending you a publication which appeared in 1883. I thought you would be interested in seeing the old masters of metallurgy. We just came across this paper which was attached to the back of one of our early American pictures.

In my recent letter to Mrs. Saklatwalla I expressed the wish that you would both come to town soon. I hope you will make it soon.

Sincerely yours,

LGH:rc

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

January 20 1937

Dear Mrs.Halpert,

Thank you for your letter of the 19th. We have decided to retain the picture of "Joe" by David Fredenthal for our collection, and will return the drawing by Kuniyoshi and the other two by Fredenthal within a few days. Will you kindly send us a memorandum for the Fredenthal we are keeping?

In regard to the Sheeler, I am sorry to report that there is no chance of it being considered at the price you quoted. I admire his work very much but not his asking prices, and I am afraid that for the present at least, we will not be able to consider acquiring a Sheeler.

In regard to the Boston Museum of Modern Art sculpture exhibition, this has already been arranged. I suggested that they consider adding Laurent to the group but as they had already made plans for the four to be included, they did not wish to make any further additions. As you will probably recall, these were Lachaise, Zorach, Flanagan and Calder.

Sincerely yours,
Charles H. Sawyer
Curator

Mrs. Edith Halpert
Director, The Downtown Gallery
113 West 13th Street
New York City

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

January 21, 1937

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of the 13th. We shall be glad to have the show as you have scheduled it for us. Our spring vacation comes just before this time and ends April 5th, so that it will be time enough for us to open our show on that date. If it is agreeable to you we should like to run the exhibition for the succeeding three weeks.

Yours sincerely,

Clarence K Chatterton

CKC:S

January 27, 1937

Mr. George Gallowhur
Mt. Kisco, N. Y.

Dear Mr. Gallowhur:

I hope you won't think that I am too persistent in my desire to have you see Fredenthal's work.

The exhibition closed officially last Saturday but in view of the extraordinary interest in this young artist we have retained a number of pictures and have added some of his most recent paintings for the balance of this week. #'s 17, 19, and 20 have been sold as well as a great many other items, some catalogued and others not catalogued, amounting to twenty-two or more in all.

With the additions made this week, we still have a comprehensive display including pictures equally fine to replace those delivered to the clients. Whether or not you are planning to add a picture by Fredenthal to your collection, I think it is important for you to see this exhibition. We shall not have another one man show of his paintings and drawing for some years and I hope you will take advantage of this opportunity to see a complete display.

I look forward to your visit.

Sincerely yours,

EGH:ec

ESTABLISHED 1863

T M JAMES & SONS

CHINA COMPANY

CHINA, SILVER CRYSTAL OBJECTS OF ART

1114 1116 GRAND AVENUE

KANSAS CITY, MO

RETAIL STORE

January 27, 1937

Mrs. Edith Halpert
c/o The Downtown Gallery
113 West 13th St.
New York, New York

Dear Mrs. Halpert:

I am very glad to let you know that at the Annual Meeting of the Friends of Art, held a few nights ago, it was decided to purchase the Cikovsky landscape for $300.00. You will find our check enclosed.

Will you congratulate Mr. Cikovsky for me and tell him how glad we are to have this painting in the permanent collection of the Nelson Gallery. You might let him know that at the same meeting, Mrs. James and I presented a small Gouache painting by him -- acquired a year ago in San Francisco -- called "Woodstock Barn".

A third painting; a water color by Zorach, was presented to the Friends of Art by Mrs. Gerald Parker.

With kindest, personal regards, I am

Cordially yours,

D L James

DLJ/G

It is pleasant to know that all three of these came through your gallery

DLJ.

January 27, 1937

Mr. Charles Cunningham
Museum of Fine Arts
Boston, Mass.

Dear Mr. Cunningham:

No doubt by this time you have returned from your vacation.

I have been hoping to hear from you regarding the Marins which you saw at An American Place. If you are interested, I should be glad to send them for your consideration - with no obligation on the museum's part. I am listing below the pictures which you liked especially.

Crotch Isle
Those Camden Islands
Crotch Island, Me., 1927
New Mexico, 19[illegible].

Last week we sold two of Marin's most important paintings to a Detroit client who is planning to give one to the museum. What with the Modern Museum Show and the present one man exhibition, the enthusiasm for Marin is increasing in leaps and bounds. This is an ideal time to take advantage of Mr. Stieglitz' generous mood toward Boston.

I hope you enjoyed your vacation.

Sincerely yours,

EGH:rc.
P. S. Have you seen the Downtown Gallery Exhibition at the Grace Horne Galleries? I am eager to have your reaction to the selection.

January 29, 1937

Mr. John S. Newberry, Jr.
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Newberry:

Since I did not hear from you regarding your preference of the two Fredenthal paintings, and since you originally expressed the desire to spend $45.00, I sent you the "Bricklayers" yesterday. This is a very fine example of Fredenthal's work and I am sure you will be delighted with it.

The exhibition has been very successful both from a publicity and sales standpoint. Twenty-three pictures by this artist were sold and through popular demand, we extended the show an additional week.

I want to take this opportunity to thank you for your cooperation.

Sincerely yours,

EGH:mrc

J. C. NICHOLS
KANSAS CITY

January 30, 1937

Dear Mrs. Halpert:

It was most delightful to hear from you at Christmastime, and we all enjoyed greatly your lovely greeting card.

Yours sincerely,
J. C. Nichols

Mrs. Edith Gregor Halpert,
113 West 13th,
New York City.

2/37

C. K. JOHNSON
ANTIQUES
EAGLE'S NEST
HURLEY, N. Y.

Miss E. G. Halpert.
113 [illegible] 13 St. N.Y.

Dear Madam:

Enclosed please find photo of the Eagle. Dimensions 38 inches [illegible]
[illegible]
[illegible]
[illegible]

[illegible]

[illegible]

HARRY BAUM
ATTORNEY AT LAW
SEVENTY PINE STREET
NEW YORK
DIGBY 4-5067

February 1, 1937.

Edith G. Halpert,
Downtown Galleries,
113 West 13th Street,
New York City.

Dear Edith:

Enclosed please find original and two copies of proposed letter-agreement betwee you and the Nadelmans covering your authorization to sell the contents of their Museum. One of the duplicates is to be signed at the foot thereof by the Nadelmans.

Before any agreement can be closed, however, it is essential that you obtain an itemized list showing each and every object comprising the contents of the Museum, since this schedule should be annexed to the letter and each page of it should contain the initials of you and the Nadelmans.

The letter agreement is self-explanatory. I shoul like very much to be able to incorporate an additional clause at the end of it, reading somewhat in the form appearing on the separate page enclosed herewith. This clause is something which I feel you should have to protect yourself in the event that after you spend a great deal of time on the matter, the Nadelmans should act in bad faith and breach their agreement. Of course I realize it is embarrassing to discuss this with them, and I leave it entirely up to your judgment as to whether you want it.

If there is anything in connection with the enclosures which you care to discuss or if there are any suggestions you have, please do not hesitate to communicate with me.

I found out the name of the law firm which represents the Hayden Estate, and it so happens that I am a good friend of the attorney there who is now handling the estate taxes. The will is a lengthy one and copies of it are being printed, and he promises to send me one of the printed copies as soon as it is received by him.

With kindest regards,

Sincerely,
Harry.

Enc.

February 2, 1937

COPY

to Arthur H. Torrey-Tay Hohoff
135 East 58th Street
New York, N. Y.

Confirming our understanding as represented in your letter of November 25th, 1936, I hereby agree to pay 10% of all commissions collected by us from artists on orders received for murals and architectural sculpture emanating from the campaign we are mutually organizing.

This arrangement is to start on February 15th and is to continue for six months from that date. At the end of the six months period, we will meet to discuss the situation and decide on whatever change in financial arrangements seems best in view of new conditions.

Expenses of printing, or especially heavy mailing will be born by the organization.

THE DOWNTOWN GALLERY
(signed) E. G. Halpert
by______________

February 4, 1937

Mr. Harry Baum
70 Pine Street
New York, N. Y.

Dear Harry:

After two conferences with the Nadelmans, I am returning the agreement with some corrections which are satisfactory to me.

#1. The agreement should be made in the name of Mr. Nadelman as he claims sole ownership of the museum, the building and the land.

2. "At a price of $400,000.00 and not less than $350,000.00 which constitutes the minimum".

3. Please eliminate wording in brackets as I have agreed to pay my own expenses out of the commission, if an when the sale is effected.

4. The rent free clause should be modified so that the purchaser or purchasers understand that all running expenses of simply maintenance and taxes will be their liability.

I hope you agree with these changes. Mr. Nadelman promises to sign this agreement as soon as the changes are incorporated.

Sincerely yours,

EGH

THE DOWNTOWN GALLERY

CONTEMPORARY AMERICAN ART

113 WEST 13 STREET · NEW YORK · TELEPHONE WATKINS 9-1535

EDITH GREGOR HALPERT · DIRECTOR

February 6, 1937

Mr. John Blank
14 Wall Street
New York, N. Y.

Dear Mr. Blank:

Although the enclosed announcement is self-explanatory, I am writing to call your special attention to this unusual exhibition of paintings and sculpture of interest to all dog fanciers as well as art connoisseurs.

We are featuring Stanford Fenelle, a native of Minnesota and one of the outstanding artists among the younger American contemporaries. As a hobby, this artist has bred dogs for many years and his thorough familiarity with the subject, his understanding of the fine points of each breed, makes his portraits valuable to experts. The paintings on view are particularly significant for the rare combination of true portraiture with the high quality of painting which has established Fenelle in the art world. Included are champion cocker spaniels, Boston terriers, scotties and boxers. Commissions for portraits are solicited - at prices within the reach of all.

In addition to the contemporary portraits, a group of paintings and sculpture by early American artists, dating from 1820 to the 1880's, are included. These provide a fascinating record of the dogs before kennel clubs, fanciers, and specialized breeds, and portray a variety of dogs in relation to the life of the day. The paintings are in oil and water color, while sculpture covers a wide range of media - ornaments in chalkware, toys in wood and leather, weathervanes in metal and wood, and a polychrome carving by the famous itinerant sculptor, Schimmel, whose work is represented in the DeForest collection in the Metropolitan Museum. All the early American folk art objects are for sale.

The exhibition, from February 9th to the 27th, will be open daily from ten to six, excluding Sundays, but special appointments for the evening or Sunday will be arranged on request. I look forward to seeing you.

Sincerely yours,

[illegible]

HARRY BAUM
ATTORNEY AT LAW
SEVENTY PINE STREET
NEW YORK
DIGBY 4-5067

February 8, 1937.

Edith G. Halpert
Downtown Galleries
113 West 13th Street
New York City

Dear Edith:

I am enclosing original and copy of revised letter-agreement covering your agency to sell the Nadelman Folk Art Museum. I have not clipped the pages together for the reason that the schedule and inventory of the contents of the Museum are to be annexed to the agreement and all should be clipped together. I also suggest that each page of the inventory should be initialled by you and Mr. Nadelman.

In accordance with your request, the letter is addressed solely to Mr. Nadelman but I have added a final sentence to the letter requesting Mrs. Nadelman's signature of approval, for the reasons I discussed with you last Saturday.

With kindest regards,

Sincerely,

Harry

Enc.

New York City

February 9, 1937

My dear Miss Sturtevant:

The Voorhees pictures arrived yesterday. Mrs. Rockefeller saw them today and is very much pleased with them. She is very glad also to have the documentary evidence which goes with them. I am enclosing her check for..., the price which you stated in your letter of February 6th.

.....

Thank you for calling these pictures to Mrs. Rockefeller's attention. She is glad to be able to add them to her collection.

Yours truly,

ELINOR B. ROBINSON

Art Secretary to Mrs. John D. Rockefeller, Jr.

Miss Laura A. Sturtevant
Berlin Heights,
Ohio

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 11, 1937.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York.

Dear Mrs. Halpert:

I have talked over the Marin situation with Mr. Edgell and he has put things off for the time being. I had hoped that perhaps we could get a little action on our Committee's part, but our American painting funds are low at this point. I am afraid we are going to have to put it off for a month or so.

I am most anxious that Marin should be well represented in the Museum, and I certainly appreciate Mr. Stieglitz' generous offer.

I think Mr. Edgell wants to see one or two of the Marins which I saw in New York.

Sincerely yours,

Charles C. Cunningham

Assistant Curator
of Paintings.

February 11, 1937

Miss Eleanor Robinson
1[illegible] West 54th Street
New York, N. Y.

Dear Miss Robinson:

Following our telephone conversation, I am sending you the Lautrec lithograph belonging to a private collector.

[illegible] prints in black and white of this subject known. I believe Mrs. Rockefeller has the one in color. Since her collection is so comprehensive, it occurred to me that she might be interested in having this very rare lithograph.

I am also sending three English pictures which seem particularly appropriate for the Hotel. I came across the larger canvas two or three months ago and have been holding it here in the hope that Mrs. Rockefeller would have an opportunity to see it. Before returning it to the owner, I decided to send it up with the possibility that you can show her this picture as well as the two watercolors.

The oil is so similar in type to the interior in the Williamsburg Houses that it seems particularly fitting, and the watercolors are so charming in quality and advantageous in size.

I hope you do not mind having these pictures sent up but I did not like to return them before showing them to Mrs. Rockefeller.

Sincerely yours,

EGHmrc

C. K. JOHNSON
EARLY AMERICAN PORTRAITS
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
"EAGLE'S NEST"
HURLEY, NEW YORK

Febr. 14. 37.

Mrs Edith G. Halpert.
113 West 13 Str
New York.

Dear Madam:

Enclosed please find a photo of
an Eagle carved and gilded, not the
original gilding. Size Wingspread 50 inches
Price $ 65.

very truly
C. K. Johnson.

60 AMERICAN WATERCOLORS February 15, 1938

Vital link in the American tradition of watercolor and pastel are presented in an exhibition at the DG. Making a departure from its usual policy, the gallery has borrowed a number of earlier works to make the exhibition retrospective - with paintings dating from 1800 to 1938

Thirty eight artists, many of them acknowledged masters in the media, are included in this show which is entitled "50 American Watercolors and Pastels. With Homer, Sargent, Martin, Hassam, Weir, Wyant, and Davies holding up the old tradition, the following contemporary artists, and others, bring us into the present: Prendergast, Marin, Demuth Dickinson, Sheeler, Hart, O'Keeffe, Coleman, Kuniyoshi, Eilshemus and Karfiol, as well as the younger group. The untraditional note in early American art is introduced with three watercolors by folk artists of 1800 and 1820.

Although the show offers no claim of inclusiveness, the fifty paintings on view present an opportunity to see the general trends in native art- and leaves the rest to individual research and judgment. The combination of the old and the new, of the very old and the very new, makes a sparkling display and a striking record of the vitality in native art. It has often been said that watercolor is the happy hunting ground of the American artists If this is true, it is because - unlike many Europeans - our artists have always accepted the medium as a final and complete means of expression. Neither watercolor or pastel sets up limitations in aesthetic processes. On the contrary, it permits the artist to carry out with great freedom and spontaneity his purpose and his individual style. The striking

contrasts in style are especially evident in this assembly of fifty paintings. There is an extraordinary variety in subject and treatment with an absence of formulas and cliches. The common denominator, however, is the elemental vitality which persist in this colorful expression in American Art.

February 17, 1937

Mrs. J. Insley Blair
465 Park Avenue
New York, N. Y.

Dear Mrs.Blair:

Early in April, we are arranging a very important show of folk art for the benefit of the Little Red Schoolhouse.

This exhibition will be devoted to "Young America" and will include [illegible] by the children of the early 1800's. The present interest in the work of children stimulated the idea and I think the exhibition will be a revelation to the present generation.

As we are devoting four galleries to the show and naturally the material is limited we have decided to add as an appropriate setting portraits of children of the period. While there are a considerable number of outstanding examples of early American portraiture in painting, there is a dearth of sculpture, as you know. Some years ago, you purchased from us what we still consider the finest wood carving in this classification and I am writing to ascertain whether you would consider lending the Girl's Head for the show. We shall exercise the greatest possiblecare and I am sure the sculpture will be unharmed. Your help will aid materially in making this exhibition an outstanding event in the art world. Won't you please let me know as we are starting our campaign with the publications. My very best regards.

Sincerely yours,

EGHnrc

ask

February 17, 1937

Mr. C. K. Johnson
Hurley, N. Y.

Dear Mr. Johnson:

Thank you for sending me the photograph of the Eagle. It looks very interesting but I find it difficult to make any decision as so much depends on the details which are not really defined in the reproduction.

Is there any likelihood that you will be driving to New York in the near future and if so, would it be possible to bring along the eagle.

We are arranging a show for which we require some additional pictures produced by children in the early 1800's. This would include paintings on velvet made by girls in school as well as crude watercolors. If you should have any such material available, I should like very much to see it.

Sincerely yours,

LGH:nr

February 17, 1937

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I am enclosing a clipping from the Chattanooga News and a letter from Mr. Dentien is also attached. It may interest you to read the enthusiastic comments about the collection you were kind enough to lend me for the WPA Federal Art Project. All along the line, throughout the Southern territory, there has been great enthusiasm for the pictures and the sculpture in the group and I am convinced that you have made a great contribution to the education in this territory. The population has so little opportunity to see fine works of art that the folk art will unquestionably develop a real taste for the finer things. I am very grateful to you and all the directors of the galleries in which the show has been held have expressed their gratitude.

There is something, I am very eager to take up with you. I did not want to disturb you as I heard that you had not been feeling well. I was delighted to learn that you were well again and I hope that you can find a few minutes time this week to see me. Won't you please let me know when it would be convenient.

Sincerely yours,

EGH:rc

B. D. SAKLATWALLA
GULF BUILDING
PITTSBURGH, PA.

February 19, 1937

My dear Mrs. Halpert:

I am sorry not to have thanked you before this for your thoughtfulness in sending a copy of "The Iron Age" of the vintage of 1883.

It certainly is interesting to know what the art was at that time.

Upon our next visit to New York, we shall be sure to get in touch with you.

Yours sincerely,

B D Saklatwalla

Mrs. Edith G. Halpert
113 West 13 Street,
New York.

February 20, 1937

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

After our conversation I communicated with the agent who obtained the three English paintings which you wished to acquire. On the enclosed bill you will notice that I succeeded in getting a $25. reduction on the Gill. The pastel portraits at $225. were quoted so low, I could not get any concession. Therefore, the frames that I promised you were purchased at our own expense, and I am very glad to include that in the purchase price. I found a pair of original gilt frames with a simple design, which I think will make an appropriate setting for the very fine pastels.

If you will let me know when we may call for the pictures, I should be glad to have the reframing done. No doubt it will be necessary to readjust the frames as they are not quite the same size. At that time, I shall also have our boy call for the [illegible] lithograph which you rejected.

I am adding the information I obtained on Hayter which I think will interest you. We are still checking up on Gill and I shall forward the information as soon as I obtain it.

> Charles Hayter was a fashionable portrait painter in pastel and a miniaturist, during the late 18th century and early 19th century. He exhibited at the Royal Academy from 1786 to 1832. In 1813 he published an introduction to "Perspective", a subject he taught to Princess Charlotte. He is one of the few fashionable artists of the period who combines solidyty with delicacy.

Sincerely yours,

EGHnrc

February 25, 1937

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Edgell:

Won't you let me know when you plan to be in New York again? I am so sorry to have missed you during your last visit to the city.

There are several exceedingly fine paintings I am eager to have you see, whether or not you are prepared to make any additions to your American collection. Also, if you will give me a day's notice, I shall arrange to have the Marins here at the time. I am referring to the grand Marins selected by Mr. Cunningham.

I look forward to seeing you soon.

Sincerely yours,

EGHnrc

MODERN

#206-

FIREPROOF

Princess Dagmar
HAGERSTOWN,
MARYLAND

Downtown Gallery
113 West 13th St.
New York. N. Y.

February 23rd, 1937

Dear Sirs:-

The article in New York Times (magazine section) of February twenty first on dogs - is most interesting, as my husband, a grandson of John Bell - potter, Waynesboro. Pa., owns dogs made by his grandfather, and considered very interesting.

One a door stop, made of blue stone ware was never duplicated in this material (6½ X 8 inches.)

The other made of clay - by Solomon Bell of Strausburg - Va. (11½ X 14½) is also rare.

The family has passed away, my husband having no decendents, we would like to dispose of these dogs, and a collection of jugs - (milk and others)

We are elderly people out of touch with collectors, would you kindly suggest

FIREPROOF

Princess Dagmar

HAGERSTOWN,
MARYLAND

how we may dispose of them.
a few peices of lustre and pewter are among my small collection.
am inclosing a self addressed, stamped envelope for reply.
any information will be thankfully recived
the two dogs illustrated on hearth are duplicates of John Bell ware, if not original.

Sincerely
Mary J. Newman.

MANAGEMENT HARRY H COOKUS

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 25, 1937.

Miss Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City.

Dear Miss Halpert:

I hope to be in New York between March nine and twelve, and shall surely come to the Downtown Gallery.

With best regards,

Sincerely yours,

G. H. Edgell
Director.

GHE/BP

THE ROCKEFELLER FOUNDATION

49 WEST 49th STREET, NEW YORK

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSISTANT DIRECTOR

February 25, 1937

Dear Mrs. Halpert:

Since your call last week there has been an opportunity to consider further your interest in obtaining funds to enable the proposed museum of international folk arts to purchase the materials gathered by Mr. and Mrs. Nadleman as a nucleus for its collection. As an outcome I have now to report a decision that a request for this purpose could not be considered under our present program. I am sorry that this should be the case and hope you can find elsewhere the help you need.

Yours sincerely,

John Marshall

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13 Street
New York City

JM:HR

February 27, 1937

Miss Irene Dunn
Holmby Hills
Hollywood, California

Dear Miss Dunn:

Enclosed you will find a prospectus clipped from our gallery booklet.

Recently, I was informed that you are interested in early American carvings and it occurred to me that you would enjoy seeing our comprehensive collection of early American art which includes a complete cross-section of early American painting and sculpture from 1720 to 1840.

While heretofore we have concentrated entirely on museums and special collections of American art which will eventually be transferred to museums we have recently opened our American Folk Art Gallery to the public and are selling occasional items to private collectors and persons of discriminating taste. In view of the fact that we have been collecting this material for a period of ten years or more we have many objects priced at exceedingly low figures to correspond with the low prices we paid in the earlier years.

I hope that when you are next in New York, you will come in to see this unique collection. This is the only gallery devoted to American folk art.

Sincerely yours,

EGH:rc

February 27, 1937

Mr. Stanton Griffis
15 Broad Street
New York, N. Y.

Dear Mr. Griffis:

A short time ago we sent you our illustrated booklet listing the names of the American artists whom we represent.

I hope you will come in to see the interesting group exhibitions we have on view at present. Six of America's leading artists - Karfiol, Kuniyoshi, Laurent, Marin, O'Keeffe and Sheeler-are represented with outstanding examples and we have many others which can be shown. In addition we have recently inaugurated a special section for the work of young and lesser known artists whose prices range from $10.00 to $100.00. The latter experiment offers a special opportunity for discriminating collectors to make their own discoveries.

I hope that you will pay us a visit in the near future.

Sincerely yours,

EGH:rc

February 27, 1937

Mrs. Mary C. Newman
Hotel Princess Dagmar
Hagerstown, Maryland

Dear Mrs. Newman:

Thank you for your letter.

While we do not deal in pottery, I am well acquainted with the work of John and Solomon Bell and am very much interested in the two items referred to in your letter. As a matter of fact, I have already written to a client from whom I expect to hear within the next few days.

Would you consider sending the two pieces to us on approval. As we concentrate entirely on paintings, and carvings, in this gallery, we do not purchase pottery but on occasion have acted as agent between dealer and clients. If you care to send them on, I shall be very glad to see what I can do. Please list the lowest possible price, to save future correspondence.

Sincerely yours,

EGH:rc

THE GRAND RAPIDS ART GALLERY
230 FULTON STREET, E.
GRAND RAPIDS, MICHIGAN

March 2, 1937

Mrs. Edith Halpert
The Downtown Gallery
New York City

Dear Mrs. Halpert:

Your exhibition of American folk art which will be at the Denver Museum during the month of May seems to be quite interesting. We might be interested in having the exhibit forwarded to the Grand Rapids Art Gallery, if we could find an appropriate time in which to have it.

From your letter, I understand that the exhibit will be broken up in September. Unfortunately we do not show any temporary exhibits between the months of June and September and our opening in October would be the first time in which we might show this exhibit.

In regard to the arrangements, we should like to know further about the expenses involved, namely the conditions under which the work is to be exhibited. If you are planning to circulate the exhibit in October, I would be very interested in booking the group.

Last January I learned from Doctor Valentiner that he had purchased Lady of Hornell. I was very much interested in this new accession.

Thanks very much for your interest.

Sincerely yours,

Otto Karl Bach
Otto Karl Bach, Director

MODERN FIREPROOF
Princess Dagmar
HAGERSTOWN, MARYLAND

#266 M Newman

March 3rd 1937-

Miss Edith G. Halpert
113 West 13th St.
New York. N. Y.

Dear Miss Halpert:

Thank you for your interest in the dogs we own.
My husband who is nearing his eightieth year (80) is unwilling to send the dogs for other than a sale.
They have never been out of the possession of his family since given to his mother, before he was born.
His price for the two dogs is two hundred & fifty dollars-($250)
The larger dog is illustrated in the Shenandoah Pottery by A. H. Rice & J. B. Stout- page 21- plate 3- #1400 altho our clay dog is much larger than the one illustrated.
We have two small dogs, brown glazed in two sizes- one- 2 X 2½ inches, the other 1½ X 1⅝ each three dollars and fifty cents. ($3.50) each.
So far as we know there are no other dogs of Bell pottery for sale. all are in collections

MANAGEMENT HARRY H COOKUS

MODERN FIREPROOF

Princess Dagmar
HAGERSTOWN,
MARYLAND

of private owners.
If you care for a list of our other pieces will gladly furnish it
I hope you can sell them for us, we will gladly show them to any one who may call.
We also have a collection of daguerotypes of John Bell and the sons who were connected with the business, of interest possibly to owners of Bell pottery.
If you prefer dealing direct to my husband about prices, address same as mine

Sincerely
Mary F. Newman.

Mrs W. C. Newman.
Princess Dagmar Hotel
Hagerstown. Md.

MANAGEMENT HARRY H COOKUS

March 6, 1937

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston, Mass.

Dear Mr. Edgell:

Thank you for your note.

I certainly look forward to your visit next week.

Sincerely yours,

EGH:arc

WESTMINSTER SCHOOL
SIMSBURY, CONNECTICUT

ARTHUR MILLIKEN
HEADMASTER

March 10, 1937

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Miss Halpert:

Thank you for reporting to me on the results of your pilgrimage on my behalf to An American Place.

Although you say nothing about it in your letter, when I saw you at The Downtown Gallery you suggested that Sunday might be the best day of the week to look over a group of the paintings at An American Place. It now seems likely that I can be in New York on the afternoon of Sunday, March twenty-first. On that day I may be taking a train which leaves New York at five-thirty. I could reach the city by about one-thirty. If that day is convenient to you, will you please make arrangements with Mr. Stieglitz to let you show me the paintings at An American Place sometime between the hours of two-thirty and four-thirty.

My preference runs, as you may remember, to the Western landscapes, after the manner of the "Red Hills with Pedernal," and "Gray Hills." For the big room and big space which I have in mind for this picture, it must have reasonable size, perhpas at least 24 by 30 inches.

Though the price which you gave me as paid recently by a museum for an O'Keeffe is more than I can pay, that does not worry me particularly, because I have always understood that the museums invariably paid top prices; that is, although the price you named was a distinct concession on Mr. Stieglitz's part, it was a concession to a museum, not to an individual - an individual might have been able to get the same picture at a lower figure. But, in choosing the pictures to show me, I wish you would choose paintings and not prices. All I want

Miss Edith G. Halpert
March 10, 1937
Page Two

is something definite in the way of price so that I can make up my mind whether a given picture is worth the sacrifice on my part.

Since other plans hang somewhat on the possibility of your being able to arrange this Sunday afternoon showing for me, I shall be very grateful to you for an early answer.

Sincerely yours,

A. Milliken

AM:RS

March 19, 1937

Frederic B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our American Folk Art Gallery insurance list the following items:

No.	Medium	Title	Ins. Val.
P898	Plaster	Horse	8.00
894	Oil	Child with Dog	18.00
928	Wood	Sea Gull	35.00
884	Oil	Portrait of Man	50.00
885	"	" " Woman	50.00
1134	Ptg. on Velvet	Landscape with Figures	45.00

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

March 11, 1937

Mr. Arthur Milliken
Westminster School
Simsbury, Connecticut

Dear Mr. Milliken:

The time suggested by you is entirely satisfactory. I shall be very glad to meet you at An American Place Sunday, March 21st, at 2:30 PM.

This will give me sufficient time to discuss the matter with Mr. Stieglitz and to make a comprehensive selection for you. I hope that you will find a painting to meet with all the requirements specified including price.

I look forward to seeing you.

Sincerely yours,

AGH:rc

March 11, 1937

F. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly add the following items to our Downtown Gallery Insurance list:

No.	Medium	Title	Ins. Val.
LX(b)	Chalk.	Shepherd Boy	10.00
~~LY~~	"	~~Small Cat~~ cancelled 5/11/37	~~4.00~~
LZ	"	Large Cat with Removable Head	8.00
MA	"	" " " " Small	6.00
MB	"	Dog on Green Base	8.00
MC	"	Small Dog	4.00
ME	"	Ram	2.00
MF	"	Ewe	2.00
MG	Water Color	Watermelon in Basket	20.00
MH	Metal	Farmyard Rooster	30.00
~~MI~~	~~Pastel~~	~~Phoebe~~ [illegible]	~~15.00~~
MK	Chalk.	Lamb	3.00
ML	"	Bird	4.00
~~MM~~	"	~~Seated Spotted Poodle~~ [illegible]	~~5.00~~
MN	"	" " Rococo Mane	5.00
MP	"	Polychrome Poodle late	3.00
MS	Velvet	Mourning Picture	20.00
MT	"	Kenilworth Castle, Deerfield Academy	25.00
MU	Water Color	Landscape & Asters	10.00
MV	Oil	Little Woman by Alex. Brook	300.00

Will you also cancel the foll:

L	Oil	Figures in Landscape by Arthur B. Davies	300.00
LW	"	Child in White Holding Doll	40.00

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

March 15, 1937

Mr. L. Brotman
Rains Galleries
12 East 49th Street
New York, N. Y.

Dear Mr. Brotman:

I had hoped to get up to see you but now am convinced that it will occasion additional delay. Therefore I am writing about the check you sent me some days ago.

If you will refer to our correspondence, you will note that I put no reservation prices on any of the pictures with the exception of "the last three items" on my list. These were Modigliani, #51; Pascin, #27; and Per Krohg, #97. In talking to your secretary, I added the Arnold Friedman, #126. Otherwise, I specified that the balance of the items were to be sold at whatever price they fetched.

Thus, the $5.00 per lot price should apply only to five items - the three sold and the two reserves which were not sold - i.e. the Friedman and the Krohg. I do not see why there should be a charge for the pictures which were not sold at the auction after I had specifically mentioned that I wanted them to go at any price.

According to my calculation we are entitled to an additional sum of $25.00.

Sincerely yours,

EGH:rc

RAINS

	Artist		Title	Size	Medium	
250	George Ault R	98.	Construction of Saks 5th Avenue	(30x22)	oil	25.
250	Stuart Davis R	60.	Lawn and Sky (signed upper right)	(19x23)	oil	40.
150.	Stuart Davis R	#44.	Composition (signed lower right)	(21x29½)	watercolor	60.
200	Preston Dickinson R	9.	Still Life (signed upper right) Exhibited "Exhibition of Abstract Painting" at Whitney Museum	(27½x19½(	oil	50.
100	Guy Pene DuBois (34)		El Cafe 37.50 (signed lower right "Guy Pene duBois '29)	(13x10)	watercolor	50.
300	Arnold Friedman R	80.	Summer (Signed lower right)	(19½x23)	oil	100
50	Horner (German Contemporary)		Town Square (signed lower right	(18½x23)	watercolor	
175	Amedeo Modigliani 95 (51)	100.	M. Alexander (signed lower right)	(9½x16)	pencil drawing	15
100.	Jules Pascin (27)	55.	Dans la Salle d'attente (title in artist's writing on back)	(10½x13)	watercolor	
300	Per Krohg R		Portrait of a Minister		oil	

Protested only Friedman Krohg Modigliani *

205.00
30.75
174.25
25
149.25
12.50
136.75

5 lots

H. J. Koenen (?)

THE MARINERS' MUSEUM

NEWPORT NEWS, VIRGINIA

March 15 1937

Miss Edith Gregor Halpert Director
The Downtown Gallery
113 West 13th Street
New York New York

Dear Madam:

Your letter of March 6, 1937, addressed to Mr Archer Huntington relative to a tugboat eagle has been referred to me for reply.

Please quote a price, and if that is found interesting we will arrange to have the carving inspected.

Yours very truly,

W. Gatewood

Manager

WG:EB-2

March 15, 1937

Mr. C. K. Chatterton
Vassar College
Department of Art
Poughkeepsie, N. Y.

Dear Mr. Chatterton:

We are now making preparations to send the "Vital Statistics" exhibition to Vassar.

As I informed you in a previous letter, a number of the exhibits were sold and we find it difficult to borrow them from the present owners. Thus, we are making substitutions which are equally effective.

Will you please tell me exactly what date you wish to have the pictures shipped, so that we may make the corresponding arrangements. Also, do you wish to have Budworth charge packing and shipping or do you prefer to have the material sent to you by the express company C.O.D.? I shall send you the insurance valuations within two or three days so that you may have the necessary insurance placed in time.

Sincerely yours,

EGH:rc

March 16, 1957

Mr. Otto Karl Bach, Director
Grand Rapids Art Gallery
230 Fulton Street, E.
Grand Rapids, Michigan

Dear Mr. Bach:

Thank you for your letter.

I am sorry that you cannot have the show during the summer. Since the material is very precious to us and the quantity is so limited we cannot send out any exhibitions on American folk art during the season. October, as you know, is a very important month in New York and I doubt whether we can arrange even a small show for Grand Rapids at the time.

When you are next in town, I hope you will come in to see the fine examples we have in our collection. I feel that some of this material definitely belongs in your territory. We have specialized almost entirely on museum and important private collections which will eventually be turned over to museums. Thus, our selection is most discriminating. Unfortunately the supply of fine works of art in this tradition is extremely limited and if you are at all interested in acquiring any folk art, I should urge you to come in to see our collection which represents a thorough cross-section of art in America in the late 18th and early 19th centuries.

I hope you will come in.

Sincerely yours,

EGHnrc

7/16/37

1675 Mass ave
Cambridge Mass.

Dear Mrs. Halpert,

I wrote to Willbraham academy but for some reason they have not replied. However, I was in the district where I purchased the picture and called on the lady from whom I purchased it. She informed me that the Bennett boy did attend Willbraham and that he was a life resident of Westfield, Mass, where he is buried. She also told me that Willbraham is a coeducational school and that they taught drawing and painting. Her husband had also attendend Willbraham

and his family knew the Bennett family. I hope this information will be helpful and if I receive a letter from Wilbraham I will forward it to you at once.

Very truly yours
Helen M Shevlin

WILBRAHAM ACADEMY
WILBRAHAM, MASSACHUSETTS

Mar. 16, 1937

Miss Helen M. Shevlin
1675 Mass. Ave.
Cambridge, Mass.

Dear Miss Shevlin:

We are very sorry that we are unable to furnish any information concerning one of the name of William Bennett. Our files do not indicate that such a person attended Wilbraham. He may have been here a short time without any record of it having been made.

Very truly yours
H. F. Eaton

Dear Mrs. Halpert,

The above letter I received this morning however we are quite certain that Bennett did attend Wilbraham as the lady from whom we purchased it assured us he did. The next time we are near the school we will inquire if they did that type of work there.

Very sincerely
Helen M. Shevlin

afa

March 16, 1937

Mr. W. Gatewood, Manager
The Mariners' Museum
Newport News, Virginia

Dear Mr. Gatewood:

Thank you for your letter.

As I mentioned in my note to Mr. Huntington, a very special price has been put on the tugboat Eagle. This refers only to a museum collection as we endeavor to place such important material in permanent collections. We can offer it to the Mariners' Museum for $120.00 plus the shipping charges.

I did not offer this extremely fine carving elsewhere and should be grateful for a prompt reply.

Sincerely yours,

EGH:rc

STUDIO-LOS ANGELES
7210 SANTA MONICA BLVD.

CABLE ADDRESS
"GOLDSAM"

SAMUEL GOLDWYN, INC.

729 SEVENTH AVENUE
NEW YORK

Dear Mrs. Halpert:-

I've decidedthat it is very extravagant of me to buy iron Pennsylvania figures from the Downtown Gallery instead of waiting patiently to pick them up in their native habitat, so I'm returning them to you herewith.

Mr. Kaufman likes the painting very much; I should like to keep it for a few more days without making up our minds definitely.

Very truly yours,

Beatrice Kaufman

March 17

WICKERSHAM 2-0220

Rains Galleries

Rains Auction Rooms, Inc.
Auctioneers and Appraisers

12 and 14 East 49th Street
New York
March 19, 1937

Downtown Gallry
113 West 13th Street
New York City

ATTENTION: MISS EDITH HALPERT

Dear Miss Halpert:

Replying to your letter of March 15th, regarding the five (5) paintings which were not sold, I am herewith enclosing a check for twenty five dollars ($25) to clear this matter.

I trust that is satisfactory.

Very truly yours,

RAINS GALLERIES

By:

BJB:SB
Enclosure

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

March 19. 1937.

Dear Mrs. Halpert,

The Marin show is very exciting to me. It's in one gallery and the Feiningers in another - a grand combination. I thought the selection of Marins sent on from New York a fine one and many people agree with me.

I'm enclosing a check for $500 which reduces me to $2500 if I'm not mistaken.

Hoping to see you in April and with very best wishes

Sincerely
Robert Tannahill

March 20, 1957

Mr. W. H. Eaton
Wilbraham Academy
Wilbraham, Massachusetts

Dear Mr. Eaton:

I hope you do not mind my troubling you with this matter but we are trying to establish certain facts in relation to an important collection of American folk art.

We have in this collection a watercolor inscribed "Wesleyan Academy, Wilbraham, Massachusetts".

The artist's name does not appear but it is of little significance. However, we do wish to establish the approximate date of the picture. I am therefore, sending you a photograph of the watercolor as the character of the building may give you some idea of the approximate date. Also, can you tell me the year in which the Wilbraham Academy was established and whether it was definitely a co-educational school where drawing and painting were taught.

I take it for granted that the Wesleyan Academy and the Wilbraham Academy were the same institution.

A self-addressed envelope is enclosed for your convenience in replying. I shall be most grateful for the consideration.

Sincerely yours,

EGH:mc

WILBRAHAM ACADEMY
WILBRAHAM, MASSACHUSETTS

March 24, 1937

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

The photograph to which you referred in your recent letter has been received. There is little doubt but what the water color depicts a scene of about 1835. Wesleyan Academy, renamed Wilbraham Academy in 1912, was founded in 1817, and until 1912 was a co-educational school. Old Academy, as the principal building in the picture is called, was built in 1825. It was rededicated in 1925 at which time it was remodeled although the original finish and general appearance have been preserved. It is being used daily for classroom work. The small trees shown on the terraces are now as large as the one at the right of the picture.

In glancing through the history of the school, I find that the east end of Old Academy was for many years used for art classes for the young ladies. Possibly this brief sketch will give you the information you want.

Yours truly,
W. H. Eaton
Alumni Secretary

W B WILLARD
PRESIDENT

JAMES W CROLIUS, JR
VICE-PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

Nos 64-66 WALL STREET

NEW YORK

A/H

March 25, 1937

The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Re Camden Policy JFA-20104

Gentlemen:

We enclose complete new schedule under the above policy in duplicate, as of March 1, 1937, which we trust will be found in order.

Faithfully yours,
FREDERIC B. THOMASON INC.

W B Willard
President

March 27, 1937

Mr. C. K. C[illegible]rton
Vassar College
Poughkeepsie, N. Y.

Dear Mr. Ch[illegible]ton:

As there are only tw[illegible]ty items - all small - in the "Vital [illegible]" [illegible], I [illegible]e taken it upon myself [illegible] for the pictures. All [illegible] into one box and it will [illegible] call. In [illegible] the [illegible] [illegible]ations. You [illegible] cross-section of this material taking in every type [illegible].

If you wish, I can [illegible] you, free of charge, a small quantity of the catalogues [illegible]. The [illegible] as a [illegible] with early American [illegible] now.

[illegible] having [illegible]worth call for these on Monday or Tuesday, so that the shipment may be sent out directly. This will give you sufficient time to place the necessary insurance with your own brokers. I hope the show is a great success.

Sincerely yours,

EGH:ec

Provincetown, Mass.
March, 29, 1937

Mrs Halpert
Down Town Gallery
Dear Mrs Halpert

Mrs Oliver Chaffee has asked me to send you a photograph of our circus wagon, which we would like to sell, and also to give you a description of it. It is one side of the first Forepaugh's wagon, so we were told at the circus grounds at Sarasota, Fla. It was carved very beautifully by an old Englishman, living in New York. It is 14 ft by 7 ft, a background of [illegible], [illegible], [illegible] [illegible] string gold. Originally it was all gold leaved, but there is only a little of that left. We have it put up now in our garden,

so that if anyone is interested
they can see it any time.
We have put a price of 750
on it. I am sending the
photo in the same mail.

Very Truly
(Mrs I.H) Elizabeth H. Caliga.
198 Bradford St.
Provincetown -



Elizabeth H. Caliga
Provincetown
Mass. —

A side of the first Forepaugh circus wagon.

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

Dear Mrs. Halpert :

Your letter just received stating that Budworth is boxing the pictures for us. I have had them insured by our brokers. so that they may come along whenever they are ready. We are having our Spring vacation and College will not reopen until Apr. 6th If they are here a day or two before, we will have time enough to hang them. We can show them until the end of April, which I trust will be agreeable to you.

If you can spare some of your catalogues as you suggest, it would be helpful to have them. Thank you for your kindness

Sincerely
Clarence Chatterton

March 29/37

CAMELBACK INN

on the sun-drenched desert!

PHOENIX - ARIZONA

March 31st, 1937.

My dear Mrs. Halpert:-

You can see by this address that I am well out of present reach. Unhappily, I am also out of funds or very nearly so and embarked on a long job which necessitates a conservation policy. I am, therefor, afraid, that I can be of very little interest to Mr. Sheeler for some time to come. When I am back in town in the fall I should like to come down. I saw, in the Academy show, a lithograph of Sheeler's which I liked a great deal. I might be able to afford a lithograph even now.

Faithfully Yours,

Sidney Howard

Sidney Howard,
157 East 82nd Street,
New York.

UNDER THE FRIENDLY MANAGEMENT OF JACK STEWART

[illegible], 1937

Mr. Edward Alden Jewell
N. Y. Times
229 West 43rd Street
New York, N. Y.

Dear Mr. Jewell:

You are cordially invited to a press view on Monday, May 3rd, of a special exhibition we are opening in the Daylight Gallery. Eleven recent paintings and one sculpture selected as major examples by the artists represented will be on view.

Following the policy announced early in the season we have arranged few advertised exhibition. During the season we endeavored to present to the public a Survey of the work of our six featured artists - Karfiol, Kuniyoshi, Laurent, Marin, O'Keeffe and Sheeler. Work produced during the past ten years and more was displayed from time to time and offered an opportunity for a relative study of each artist's development. Summing up the season, our present exhibition comprises a choice selection of outstanding recent examples produced by the six artists listed. Most of the paintings and the sculpture on view are being shown for the first time. Included also are new paintings by Anne Goldthwaite, Niles Spencer and Dorothy Varian.

In this exhibition, attention is directed to the importance of each artist's individual contribution to American art. One feels that the work in every case is a complete realization of the artist's intention, with the personal quality highly established by the variety in subject selection and execution.

I hope that you will come in on Monday. The exhibition opens publicly on Wednesday, May 5rd, and will continue until May 29th.

Sincerely yours,

EGH:nrc

April 1, 1937

Mr. H. A. Batten
N. W. Ayer & Co.
Washington Square
Philadelphia, Pa;

Dear Mr. Batten:

In last Saturday's Sun an article appeared about Pennsylvania German Valentines.

I clipped it and am sending it to you as I thought you would be interested in seeing this material. You will note that no mention is made of pictorial valentines. Very few authorities have come across this particularly rare material. In my experience I have had occasion to see only two - the one you own and the other which was inscribed and which you saw during your visit. I hope you are enjoying the painting.

Within a few days, I shall send you a catalogue of our forthcoming exhibition of American folk art in which the famous watercolor "Dunbarton Castle" will be included. I sincerely hope that you and Mrs. Batten can arrange to visit the show early as we are exhibiting some of our outstanding examples and expect a tremendous audience in view of the publicity which is coming. The New York Times is running a long feature article in the magazine section of April 11th; Spur is printing an illustrated story in the April issue and of course the critics will do a great deal about it.

I should very much like to have you come in early to see the show. Is it possible for you and Mrs. Batten to come in on Monday before the official opening which takes placesin the afternoon?

Sincerely yours,

EGH:rc

P. S. Will you please let me know whether you are considering the Hicks as we shall start arranging the show for the Denver Museum shortly.

NEW YORK OFFICE
729 SEVENTH AVENUE

Kaufman

CABLE ADDRESS
"GOLDSAM"

mh bill

SAMUEL GOLDWYN INC., LTD.

STUDIOS-7210 SANTA MONICA BOULEVARD
LOS ANGELES, CALIFORNIA

April 1st, 1937

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, N.Y.

Dear Mrs. Halpert:

Your letter was forwarded to me in California. I am so sorry not to have given you definite word about the painting before now. Mr. Kaufman likes it enormously and we have decided to keep it.

Sincerely yours,

Beatrice Kaufman

April 1, 1937

Mr. James Thurber
c/o New Yorker
25 West 45th Street
New York, N. Y.

Dear Mr. Thurber:

During the past year at least two dozen visitors have called my attention to the similarity between your famous drawingsin the New Yorker and several objects in our American Folk Art Gallery. Just as a souvenir, I am sending you a photograph of the Angel Gabriel which served as a weathervane a good many years ago. It might amuse you to learn that you are a contemporary folk artist.

I hope you will come in some time to see some of the originals. It will be a great pleasure to meet you.

Sincerelyyours,

EGH:rc

April 1, 1937

Mr. C. K. Chatterton
Vassar College
Department of Art
Poughkeepsie, N.Y.

Dear Mr. Chatterton:

Under separate cover we are sending you some catalogues requested in your recent letter.

As you probably know the show was sent out on Monday and has no doubt reached you by this time. Your exhibition will be held at a very propitious moment as we are opening at this gallery an exhibition called "Children in American Folk Art" about which much is being written. The New York Times is running a feature article in its Magazine section about the material in the April 11th issue and Spur is running an illustrated article in the April number. Included in the show are several examples similar to those you are showing.

Sincerely yours,

EGHnrc

H. A. BATTEN • WEST WASHINGTON SQUARE • PHILADELPHIA

File
N. W. Ayer & Co.

April 6, 1937.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Miss Halpert:

Thank you very much for your letter of April first.

Mrs. Batten and I are leaving town today and do not expect to return in time to avail ourselves of the pleasure of accepting your thoughtful invitation.

Inasmuch as I am quite undecided about the Hicks, I suggest that you enter it in the show.

If our plans change and we do find it possible to come over, we shall make it a point to do so.

Sincerely yours,

H. A. Batten

AFA

April 6, 1937

Mrs. I. H. Caliga
198 Bradford Street
Provincetown, Mass.

Dear Mrs. Caliga:

Thank you for sending me the photograph together with the information regarding the Circus Wagon.

In view of its size, it is very difficult to do anything concrete in relation to this carving. However, if I may retain the photograph possibly one of my clients with imagination may be able to consider it.

Sincerely yours,

EGH:rc

April 9, 1937

Mr. George H. Edgell, Director
Museum of Fine Arts
Boston, Mass.

Dear Mr. Edgell:

The two Marins which you selected are being shipped today for your further consideration. I did not send them sooner as I had hoped that you would be in town before this. Also I was expecting a visit from Mr. Allen.

After some consideration I decided to send on the Marin's immediately before there is any likelihood that Mr. Stieglitz will change his mind about the special price offered to the Boston Museum.

I hope you will pay us another visit. It is always a great pleasure to see you.

Sincerely yours,

EGH:nrc

April 12-1937 -
120-W-57TH ST - N.Y.
(Circle 6-3720)

Our Dear Edith.

We are returning the Prof. Hart + Max Weber Art books: Janina has never forgotten the little sum of money she owes you, - She takes this opportunity to give you a very fine Chagall in exchange for her debt to you. -

Dear Edith - also permit me to present you with a little souvenir from me - (oil painting called) "Gazelles".

We shall always associate you with the spiritual things in life, - We wish you worlds of health, + happiness in your great efforts to make people appreciate Art.

We are leaving very soon, and feel very sad not to have seen more of you -

Please remember us to the old trio Your Sister, Eddy - And a big kiss for you.

as ever Sincerely

Janina,

Martin.

Goldens Bridge N. Y.
April 12. 1937

Mrs John D Rockefeller Jr.
Radio City
N. Y City

Dear Madam:
I have been advised to write you concerning some oil paintings. I have some of my ancestors painted in the year 1843. There are four of them, about three feet square, and are in their old frames. They should be [illegible] in an art gallery.
If you are interested or know of some one who would care to purchase them I would be

is pleased to hear from you.

Respectfully yours

Mrs. Anna S. Fouis

April [illegible], 1937

Mr. Walter Heil, Director
M. H. de Young Memorial Museum
Golden Gate Park
San Francisco, California

Dear Mr. Heil:

I should [illegible] very [illegible] you have the exhibition of American folk art as I feel that it [illegible] of particular interest on the west coast, [illegible] comparatively little known.

Because the [illegible] be replaced, we [illegible] outside of the Denver Art Museum. [illegible] is considering an acquisition from the exhibition [illegible] a very comprehensive [illegible] to [illegible] of early American art [illegible] ing the month of May [illegible] advantageous to have it put on view at the California Palace of the Legion of Honor during [illegible] for transportation and installation. Would it be possible to change the date from August? Otherwise, possibly you can recommend a very reliable institution in [illegible] part of the country where this exhibition could be held in July to make up the difference in time.

The majority of the paintings are small and with one exception of one figurehead, the sculpture is likewise small. Thus, I doubt whether the transportation charges will be very high. Of course the packing, transportation and insurance fees are paid by the consignee. No doubt Denver would be willing to divide the shipping expense from Denver to California so that you will have half of that expense plus the return shipment to New York.

We make no charge for rental nor for the privilege of having the exhibit on as we prefer a sales guarantee to prove the interest of the institution in presenting this material to the public. Naturally, we have the choicest collection of paintings and sculpture in the early American tradition as we have been assembling these items for a great many years and have the only large collection in America, outside of the Rockefeller Collection, which includes the majority of items from this gallery. I am sending under separate cover clippings from the New York Times and the Herald Tribune

Mr. [illegible] Heil -2 April 14, 1937

showing the continuous enthusiasm for all such exhibitions. During the past four or five years, we have placed a good deal of material in museums and in important private collections which will eventually become public. We are opposed to the idea of selling individual items to persons who plan to use such pictures or sculptures as little household decorations. We feel very strongly that this material is of great importance to the cultural history of American and should be preserved now that it has been removed from parlors and attics.

[illegible] how many items will be included [illegible] a very large showing [illegible] increase it for your purposes. [illegible] exhibition. [illegible] explanatory notes out of course [illegible] to the work of children or of children. [illegible] have a large variety of adult art both in the painting and sculpture groups which would make your showing [illegible] of the one held at the [illegible] similar to that at the Museum of Modern Art shown in 1932.

I trust [illegible] information and hope to hear from you soon [illegible] the original show will [illegible]

Sincerely yours,

EGH:ec

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

April 14th, 1937.

Dear Mrs. Halpert:-

I doubt if you would be interested in the enclosed. I have written her Mrs. Rockefeller is not buying anything now, so just throw it away if you don't care to pursue it.

As you know my lady is in Williamsburg, returns by the middle of next week. She was awfully sorry not to be able to get down to you, nor to even answer your letter.

Miss Smith has been having a siege with her teeth, but I think would be able to come down to see Romaney Marie by the last of next week, if that would be convenient for you. But I still think you should be going to dinner with me, and I would love to take you both somewhere. Have you ever been to Helen Lane's at 110 Waverley Place? The party surely ought not to be on you.

Cordially, Anne Kelly

Baer

April 17, 1937

Dear Martin:

I owe you and Janina many apologies for not having communicated with you more often. This has been a most involved season between the many activities which tied me up and a consistently poor state of health. I have seen no one. I have done nothing outside of the jobs which were laid out for me.

I certainly hope that you and Janina will have time to come in some day next week. If you are free Tuesday evening for dinner, please let me know as I should love to have you.

I cannot tell you how grateful I am to you for the lovely painting "Gazelles". I am also delighted with the Chagall. Please extend my gratitude to Nina. I do wish that my French had not disappeared completely so that I could have a real chin chin with Nina. It is very difficult for us to express ourselves in various languages.

I look forward to seeing you both on Tuesday.

Sincerely yours,

EGHnrc

April 17, 1937

Dear Miss Kelly:

Thank you for your letter.

Several days ago I talked with Romany Marie, who said she would be delighted to give you and Miss Smith readings. You have to be prepared for the whole truth and nothing but the truth. I hope that Friday will be convenient for you and Miss Smith and this time I must insist that we carry out our original plan and have dinner at my home. At some future time, I shall be delighted to experiment at Helen Lane's. I look forward to seeing you both on Friday at about 6:30.

Sincerely yours,

EGH:rc

April 17, 1937

Mrs. Anna G. Voris
Goldens Bridge, N.Y.

Dear Miss Voris:

Your letter addressed to Mrs. Rockefeller was referred to me.

If you have photographs of paintings referred to, I should be interested in seeing them, or if it is possibly to bring in the original paintings, it would be just so much better.

Sincerely yours,

EGH:ar

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

April 21, 1937

Mrs. Edith Halpert
The Downtown Gallery
113 West 13 Street
New York City

Dear Mrs. Halpert,

We have not forgotten the question of the colored reproductions of the Sheeler paintings. It is just that we have been swamped with so many other things that we have not been able to reach any final decision. I am hoping, however, to be able to get in touch with you soon and tell you what our decision is.

I received a letter from Miss Frances Herriott but as our plans for the reconstruction of the first theatre are extremely indefinite, there is nothing I can do about her interesting plan at the moment.

Sincerely yours,

Kenneth Chorley.

47

April 21, 1957

Mr. Harry F. DuPont
Wintertour, Delaware

Dear Mr. DuPont:

We have recently acquired a painting of a Pennsylvania [illegible] which I think may be of interest to you. It is an oil on canvas, measuring [illegible] x 33½" and is priced at [illegible].00.

I am enclosing a [illegible] as [illegible] in the New York Times in connection with our present exhibition. [illegible] is being mailed to you under separate cover.

I think you [illegible] interesting and I hope that you [illegible] to see it before the closing date on May 1st. There are so many outstanding examples being shown for the first time. In addition, we have [illegible] of paintings and sculpture which did not fit into the category of "Children in American Folk Art". May I hear from you.

Sincerely yours,

EGH:rc

April 2[illegible], 1937

Mr. Andrew Mellon
Mellon National Bank
Pittsburgh, Pennsylvania

Dear [illegible]

For [illegible] in our American Folk art [illegible] collection of [illegible] American paintings [illegible] artists. In [illegible] been [illegible].

I am [illegible] photograph [illegible] Van Dyke [illegible] on the [illegible] the reverse side of the photograph.

Vanderlyn is now being accepted as one of the outstanding painters in the early [illegible]. We also have excellent paintings by [illegible] Audubon, Edward Hicks, Joseph Stock, [illegible], John Neagle, N. Lakeman, and others whose names are not as yet known. Many of the anonymous paintings have been acquired from us by museums, in the last few years, among them the very fine "Lady of Hornell" purchased by Dr. Valentiner for the Detroit Institute. The Nelson Gallery in Kansas City, the Worcester Museum, Mrs. John D. Rockefeller, Jr., Mr. Henry Ford, Mr. Edsel Ford, Mrs. Paul Moore and other collectors of discrimination have added examples of so-called American folk art to their collections, through us.

I should be very glad to have you, or your agent, call at the gallery, or, if you prefer, I shall send you a group of photographs for your consideration.

Sincerely yours,

EGHnrc

WESTMINSTER SCHOOL
SIMSBURY, CONNECTICUT

ARTHUR MILLIKEN
HEADMASTER

April 22, 1937

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Miss Halpert:

Thank you for sending me the catalogue of your present exhibition. I wish that it were possible for me to look in on it.

I have been waiting to write you about the O'Keeffe until I got more reaction to it. So far, to be perfectly frank, I am rather disappointed. Most people who have looked at the picture have been polite rather than enthusiastic. I am more than ever inclined to think that I shall try to take advantage of Mr. Stieglitz's kind offer to trade in the picture for another at some future date.

What I am afraid of with this particular picture is that its subject is so lacking in appeal, so alien to any conventional pattern of associations connected with beauty, that it fails to arouse the interest which it should for O'Keeffe's fine painting. I believe that I have jumped a little bit beyond the reach of the group which I wanted to stimulate.

I expected a bill from you along about April 1st. Please do send me a bill. I like to get things paid up and out of the way.

I enjoyed our afternoon at An American Place. Mr. Stieglitz was in rare form! I am very grateful to you for being so helpful and sympathetic.

Sincerely yours,

A. Milliken

AM:RS

Constie

111 Luton Avenue S. E.
Grand Rapids, Michigan
24 April, 1937

Dear Edith,

Very many thanks for the catalogue of your children's show. I am glad to have it and it was nice of you to send it. The show must be a grand one, and I'm terribly sorry to be missing it. Sunday I start on a tower, first to St. Paul, then Columbus, and on, on to Washington. I'll be back in New York some day and will be seeing you. Meantime I've studied your introductions and am full of knowledge, and have been charmed by all the make-up.

Best to you,

Constance

c/o William Heinemann publisher
99 Great Russell St. W.C.1
London England

Brodzky

The Director
Downtown Gallery.
New York.

April 26th 37

Dear Sir
As I have been asked to write a book on Jules Pascin I would esteem it a great favour if you would supply me with any photos that you may have of his work. I have a copy of your Memorial Exhibition catalogue & I should like all photos (8) and any others printed therein, also one of Pascin himself printed on front. Full credit will be given you in my book for all photos supplied by you. Black glossy proofs are the most suitable for reproduction.
Any help that you could extend

[illegible]

[illegible] in "[illegible]".

Thanking you in anticipation.

Very truly yours

Horace Brodzky.

P.S. I think you will remember my name as a former resident of New York.

H.B.

A.W. MELLON
730 FIFTEENTH STREET
WASHINGTON, D.C.

April 26, 1937.

Dear Miss Halpert:

Mr. Mellon asked me to thank you for your letter of April 21st with enclosed photograph of a painting of Colonel Jacobus Van Slyke by Pieter Vanderlyn. The Clarke Collection of early American portraits, which is now part of the Mellon Collection destined for the Nation, contains a painting by Pieter Vanderlyn and as Mr. Mellon is adding very few American portraits to the Collection, and is purchasing none at the present time, he would not be interested in buying the one which you have, although he appreciates your bringing it to his attention. I am returning the photograph to you herewith.

Very truly yours,

F. H. Cadam.

Secretary.

Miss Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Enclosure.

THE NEW YORKER
No. 25 WEST 43RD STREET

EDITORIAL OFFICES
BRYANT 9-8200

April 27,1937

Dear Miss Halpert:

I have been counting on dropping in at the Downtown Gallery,but haven't been able to make it so far. We are sailing for France May 14 and I have been pretty busy. I am sorry to report that the photograph of Gabriel did not arrive. I hope to get downtown in the next week. Thank you for your letter,and forgive my delay in replying.

Sincerely,

James Thurber

May 1, 1937

Mr. Charles Cunningham
Museum of Fine Arts
Boston, Mass.

Dear Mr. Cunningham:

In referring to my records I find a receipt for two Marin watercolors which were sent to you on approval quite some time ago.

Will you be good enough to let me know what decision has been made in connection with these paintings as Mr. Stieglitz will probably get in touch with us shortly about the matter.

Sincerely yours,

Secretary

May 1, 1937

Mr. George H. Edgell, Director
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Edgell:

As you no doubt know, Mr. Allen has recently called to see the great Karfiol nude which you liked so much during your last visit.

We have not shown this painting to anyone as I have definitely set my heart on having it in the permanent collection of the Boston Museum. Now that you are running away with so many modern masterpieces, we consider it a special honor to have our artists included in your collection and also realise that anything we offer must be of superlative quality. "Christina" by Karfiol fits into that rare category.

Even if your budget for American art is inadequate this year, I still think that you should not let "Christina" go. We can readily arrange a payment plan that will carry into your next year's budget.

While the Renoir Show is on view at the Metropolitan, we decided to put on an exhibition here of our very best examples since so many out of town collectors with real discrimination will be in the city. Therefore, "Christina" has the place of honor in our forthcoming show but it will not be offered to anyone awaiting your reply. Needless to say, I hope that the reply will be emphatically in the affirmative.

Congratulations on your magnificent Renoir!

Sincerely yours,

EGHnro

MAY
6/5/37.

2704 LAKE VIEW AVENUE
CHICAGO

Dear Mrs. Halpert

I am much interested in your exhibition, "Children in American Folk Art" and I am wondering if it would be available next autumn for Chicago.

I am President of the Chicago Public School Art Society, briefly described in the enclosure. Naturally we have a frightful time scraping up money enough to keep going and it seems to me this show would be a most suitable way to raise a fund.

Would it be possible to ar-

range it and if so what force
is required to what would the
insurance amount, would
lenders be willing to lend again
etc? Some time in late October
or early November is our most
fruitful time here and my idea
would be to have a grand
opening day with admission
$1.50 or $2.00 and then a charge
of .50 or .75 cts. We might be
able to augment it with local
looms and possibly have a room
of school children's work of
which Chicago can furnish sur-
prising examples.

I shall be so grateful for a
reply and any information

Faithfully yours Kate L. Brewster

(Mrs. Walter S. Brewster)

May 6, 1937

Dear Eddie,

I am enclosing another dividend check on the Folk Art Gallery. I am glad that we have been able to make these drawings. There have been a number of sales and if you wish we can have a report made for you. No large items have been acquired this season but it is far more satisfactory to have smaller sales to more clients who may develop into real collectors.

As soon as you are well enough I think it is imperative that we go into this matter and decide how the gallery is to operate next year. I do not want to bother you with this at the present moment naturally but hope you will give some thought to future plans.

I certainly hope that you will recover very shortly. When I get permission from your caretakers I will be glad to pay you a visit. My best regards.

Sincerely yours,

EGH:mc

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON, MASSACHUSETTS

May 6, 1937

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am sorry to tell you that at a meeting of the Committee yesterday, it was voted not to purchase the two watercolors by Marin. The Committee is still not Marin conscious and it still continues to regard even the reduced prices as exorbitant. I did not put up the Karfiol, partly because we did not have it here. I shall drop in and have another look at it when I am in New York in the near future.

Will you please communicate with our Registrar, Mr. H. L. Story, in regard to returning the Marins?

Sincerely yours,

G H Edgell

G. H. Edgell, Director.

GHE:ESH

May 6, 1937

Mr. Walter Heil, Director
M.H. de Young Memorial Museum
Golden Gate Park
San Francisco, California

Dear Mr. Heil:

On April 14th, I wrote to you in detail about the Folk Art exhibition which I arranged for the Denver Art Museum. This was in reply to you inquiry.

The Denver show has been shipped and will no doubt be put on view very shortly. We have had so many requests for the exhibition for various parts of the year that we are now planning a definite schedule limiting the show to three institutions for the reasons outlined in my previous letter. I am still reserving the exhibition for you. However, I should be grateful for a reply indicating your decision in the matter so that the other plans may be made accordingly

Sincerely yours,

EGH:rc

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

May 7, 1937

Miss Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

You have probably received a notice that the Marins were turned down by our Committee. I do not want you to be discouraged at this. I personally think that we can put Marin across quite easily. I was not particularly happy in my mind as to the two which were sent up here being the best possible ones available. Perhaps this spring or early next fall I can review the material again and we can find two top notch pictures.

Sincerely yours,

Charles C. Cunningham

Assistant Curator
of Paintings.

CCC:RI

May 8, 1957

Mr. Horace Brodzky
c/o William Heinemann, Publishers
99 Great Russell Street W.C.1.
London, England

Dear Mr. Brodzky:

Indeed I remember you – way back in the days of the Penguin halls.

I should be glad to cooperate with you in assembling a group of photographs for the book you are contemplating. It is necessary for me to communicate with the present owners in order to obtain permission for reproduction. I am also sending you some additional photographs of paintings which appeared in the exhibition but were not reproduced in the catalogue. I have only one photograph of Pascin which I am very eager to keep in my possession. May I [illegible] assurance that it will be returned to me? I [illegible] to have the other photographs sent you, if possible. At the moment I am mailing a few photographs as I have on hand and just as soon as permission is obtained from the owners and additional prints are delivered by the photographer, I shall forward these to you.

We also have a very fine collection of watercolors and drawings but these have not been photographed. If your publisher would care to pay for negatives we could assemble a very fine collection of watercolors in private and public collections.

My very best regards.

Sincerely yours,

EGH:rc

May 8, 1937

Mr. [illegible]
The [illegible]
Editor [illegible]
[illegible] West [illegible] Street
New [illegible]

Dear [illegible]:

Thank you for [illegible].

[illegible] photo- [illegible] person. Otherwise, [illegible] will [illegible] find the material on view [illegible], we have an early American picture signed A. [illegible]ber, which may amuse you.

I look forward to the pleasure of meeting you.

Sincerely yours,

EGH:mrc

Same to Ruth Woodward
"Girl In Bonnet"

Ma. 9, 1937

Mrs. Marion Atkinson
P. O. Box [illegible]
San Antonio, Texas

Dear Mrs. Atkinson:

We [illegible] word from London [illegible] for photographs of outstanding Pascin paintings in this country. These are to be used as reproductions in a very important volume on Pascin [illegible] by Horace Brodzky and to be published in London.

Would you grant permission to have your Pascin oil, "Two Girls in Armchair" reproduced as it is one of the finest examples of this important artist's work. I hope you will agree to send me a photograph which I in turn will forward to London.

It is a mighty long time since we have had the pleasure of seeing you. Are you planning to be in New York soon? It will be swell to see you again.

Sincerely yours,

EGH:rc

May 10, 1937

Mr. H. L. Story, Registrar
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Story:

Mr. Edgell asked us to communicate with you regarding the return of the two Marin watercolors which the Museum had on approval from the gallery. Since the committee has voted not to purchased the paintings, will you be good enough to have these returned to the gallery.

Thank you.

Sincerely yours,

Secretary

May 11, 1937

Mr. William G. Perry
141 Milk Street
Boston, Massachusetts.

Dear Mr. Perry:

Thank you for your letter.

I am very glad [illegible] to come down shortly [illegible] paintings [illegible] for the Inn. Some of [illegible] Mrs. Rockefeller. Others [illegible] she prefers to [illegible] you [illegible], I have not made any effort to show herthe more recent group.

I am certain that you will find several examples ideal for the purpose. I do hope you will come in soon as the interest in folk art has developed so extensively that it is difficult for us to withhold many pictures for a long time. It will be a great pleasure to see you again.

Sincerely yours,

EGHnrc

POL
Prompt
[illegible]

May 18, 1937

Mr. Robert Woods Bliss
Dumbarton Oaks
3101 R Street, NW
Washington, D. C.

Dear Mr. Bliss:

I am enclosing a clipping from the New York Evening Sun. The entire article by Henry McBride refers to a watercolor painting called "Dunbarton Castle" which was included in the exhibition of "Children in American Folk Art". This painting is one of the important examples belonging to the American Folk Art Gallery which is affiliated with this organization.

I am sending this to you as I am under the impression that there is some connection with Dumbarton Oaks. I do not know the original of either but in view of the frequent mis-spelling found among the children's paintings there may be a definite relation to the same source.

I merely thought you would be interested in the reproduction and description of the painting. May I take this occasion to thank you once again for the opportunity I had to see the superb gardens last Wednesday.

Sincerely yours,

EGHnrc.

The Towers of
THE WALDORF-ASTORIA
NEW YORK

May 18, 37—

My dear Mrs. Halpert—

As per your letter of the 8th inst. am sending you a photo of the Pascin — and the publisher may use my name as owner. I would very much like to have a copy of the book when it is published.

Here's hoping Kuniyoshi comes out. Time will tell the tale — but I have my doubts as to price— At any rate "Daily News" will have a good spot on my wall — and every possible chance.

All good wishes —

Sincerely—

Edward G. Robinson.

May 19, 1957

Mrs. Walter S. Brewster
2704 Lake View Avenue
Chicago, Illinois

Dear Mrs. Brewster:

Please forgive me for not having answered your letter sooner. I was in Washington attending a conference.

From your letter I gather that you have seen some of the many enthusiastic comments about the exhibition, "Children in American Folk Art". It was one of the most successful shows held in New York and aroused tremendous interest among a varied public. Incidentally the Little Red School House raised a considerably over a $1000.00 and in addition we sold a number of the exhibits. The most important factor however, was the complete recognition of the real culture that existed in the eighteenth and nineteenth centuries.

With the exception of two paintings we borrowed from Mrs. Rockefeller and toys borrowed from Mrs. Edsel Ford and the Abby Aldrich Rockefeller Museum of Folk Arts, all the paintings and sculptures were from our own American Folk Art Gallery collection. I doubt whether it would be possible to borrow those objects again, particularly for out of town showing and I would hesitate to ask those who made purchases in the exhibition to lend their objects so soon after acquiring them. Furthermore, the material is fragile and naturally cannot be replaced, particularly at this time when the source of supply is almost completely exhausted. Frankly, I am not enthusiastic about sending out the material but if you feel that it will be of real value to you shall make every effort to cooperate.

The insurance approximately amounts to $6500.00 for the children's work, $9000.00 for the portraits of the children, $1600.00 for the toys, and the cost of transportation should not range high in view of the fact that the objects are comparatively small. The work by children consists of watercolors, paintings on velvet, etc., all of which are limited in dimension. The paintings of children are more or less in the regular portrait sizes with the exception of one very large canvas, "The Hansbury Sisters".

Is there any likelihood that you can arrange for several sponsors who will agree to purchase a few of the paintings. In recent years we have made a practise of asking for a sales guarantee on all exhibitions. While we are delighted to help in educational work, it is difficult for us to let go many of the outstanding examples in the collection

Mrs. Walter S. Brewster #2 May 19, 1937

during the active sales season in New York. Since a good many of the pictures are priced under $100.00, it seems likely that some persons, seriously interested in collecting fine art, would be interested to cooperate by guaranteeing small purchases.

Won't you please let me know how you feel about the matter? Meanwhile, I am sending you a marked catalogue under separate cover indicating which of the objects are actually eliminated either through loan or through sale.

Sincerely yours,

EGH:rc

WEST 3101
CABLE ADDRESS
MILROB, WASHINGTON

DUMBARTON OAKS
GEORGETOWN
WASHINGTON, D.C.

May 20, 1937.

File → R.W. Bliss

Edith Gregor Halpert, Director,
The Downtown Gallery,
113, East 13th Street,
New York City.

Madam:

In reply to your letter of May 18th, Mr. Bliss requests me to thank you for your kindness in sending him the article by Henry McBride on a water color entitled "Dunbarton Castle".

There is, however, no connection between Dumbarton Oaks and Dunbarton Castle. The word Dumbarton in Georgetown grows out of the name of "Dumbarton Rock", which was given to the tract included in a grant from Queen Anne given to Colonel Ninian Beall in 1702. Colonel Beall came from Dumbarton in Scotland, and is said to have thought that the rising ground at the head of the navigable waters of the Potomac river reminded him somewhat of a hill near his native town, known as Dumbarton Rock. In some old publications, the name "Dumberton" has at times been written Dunbarton, but the general accepted spelling is with an "m".

Mr. and Mrs. Bliss enjoyed so much having the members of the Federation of Art come to Dumbarton Oaks, and are glad to know that you enjoyed seeing the gardens.

Yours very truly,
Catherine Du Bois

Secretary.

May 20, 1937

Mr. Clark Gable
c/o Metro-Goldwyn-Mayer
Hollywood, California

Dear Mr. Gable:

Among the recent acquisitions in our American Folk Art Gallery we have a pair of portraits, one of which represents a gentleman of the 1820's dressed in all the elegance of the period.

Several visitors remarked that this portrait bears a striking, if unflattering, resemblance to you in some of your costume parts. I am therefore sending you a photograph of this painting as I thought it would amuse you to find an early American ancestor in Dutchess County.

The portrait of this man's wife is equally elegant and they make an extraordinarily interesting pair of American paintings in the finest quality to be found in the Folk Art tradition.

While I am sending you this photograph merely as a souvenir, I shall be glad to quote prices, if your interest includes early American art. A catalogue of a recent exhibition is enclosed so that you may have an idea of other phases in the Folk Art tradition.

Sincerely yours,

EGH:rc

May 24, 1937

Mr. George H. Edgell, Director
Museum of Fine Arts
Boston, Mass.

Dear Mr. Edgell:

Since the mountain will not come to Mohammed, may I suggest sending the Karfiol to Boston for consideration? Thus, it will be possible for you and for the trustees to see the painting at one time, in once place.

I am sure that you must consider me a very persistent person. However, as I expressed myself previously, I have very strong sentiments about seeing my favorite pictures have the ideal home and I cannot help but feel that "Christina" belongs in the Boston Museum. I shall be delighted to send the picture to you with no obligation on your part other than a receptive mood for temptation.

The Metropolitan has just purchased a Karfiol nude which Mr. Wehle saw in the artist's studio last year. The fact that the Metropolitan has broken the ice in acquiring a figure painting in the nude should encourage even the most conservative trustees in all other museums.

May I hear from you? As a further inducement I might even offer you a concession in the price to carry out my strong desire to have "Christina" in Boston. My very best regards.

Sincesely yours,

EGHnrc

May 25, 1937

Mr. Francis P. Kinnicutt
2 West 53rd Street
New York, N. Y.

Dear Mr. Kinnicutt:

Some time ago I promised to communicate with you just as soon as the two important Kuniyoshis were returned from exhibition. Both "Girl Thinking" and "Girl with Bandana" are now in the gallery. I should be very happy to show these to you when you find it convenient to come in.

Moreover this morning we received a new painting - a small figure piece - which is, I think, certainly among the finest work produced by this very important artist. Before showing this painting to anyone, I should like to have you see it. Won't you please let me know when you think you can drop in?

Sincerely yours,

EGH:rc

May 25, 1957

Mr. Donald Bear, Director
Denver Art Museum
Denver, Colorado

Dear Mr. Bear:

In this morning's mail I received a clipping of the article which appeared in the Denver, Colorado Post of May 16th. I was very much pleased with the writer's appreciation of the intrinsic qualities of folk art. Am I right in assuming that you wrote the review? Possibly you recall my attitude about criticism which appears in the Denver papers.

Frankly, I was somewhat disappointed in not hearing from you directly regarding the show. I was eager to learn how you liked my selection as I took especial pains to give you a complete cross-section of the high spots in folk art. What has been the [illegible] exhibition? We have received a great many requests from all parts of the country for American folk art shows. Museums and universities are clamoring for it. However, I have hesitated all these years to send out such fragile material. Also, as I explained to you previously, it always means loss of sales for us to send out our outstanding items as invariably some collector comes in for a specific object which he had previously seen here - and we naturally lose a sale when that picture or sculpture is out on exhibition. As a matter of fact, Mr. DuPont called at the gallery the day after Duckworth collected the show and asked for the "Hansbury Sisters" which he had seen in reproduction.

I am writing this long preamble to an inquiry I wish to make. Is there any likelihood that a number of these exhibits will be sold at Denver? in addition to your guarantee? Unfortunately, we must be commercial while we do educational work. The gallery is not a subsidized institution and in order to exist we have to make sales. I want to learn from you whether it is worth our while to send folk art shows to other institutions that are asking for it. Many of the requests are for the near future and I want to base my replies on the Denver experience.

Won't you please write me soon and let me know how the show looks, how it is being received and what the prospects are? I certainly hope that in the items you select the "Buffalo Hunter" will be included. It is not only one of the outstanding examples in early American art but particularly suitable for the West. It is the only painting of its kind we have ever found.

I look forward to hearing from you soon. My very best regards to you

Mr. Donald Bear -2 May 25, 1937

and Mrs. Bear. I hope that you are both planning to come East soon. It will be so nice to see you again.

Sincerely yours,

EGH:nrg

P. S. If you would like any suggestions as to the most characteristic examples in each group, I shall be very glad to give you this information.

May 26, 1937

Mr. Walter Arensberg
7065 Hillside Avenue
Hollywood, California

Dear Mr. Arensberg:

I cannot tell you how sorry I am to have missed you when you paid the gallery a visit. For many years, I have been looking so much [illegible] that I really looked [illegible] cting [illegible] unfortunate that I [illegible] out of town.

[illegible] items in [illegible] eager to [illegible] collection I [illegible] commission, if you decide to acquire several [illegible]. The pair of portraits which we consider the finest anonymous examples of the early American [illegible] sted at $1200.00 but I [illegible] considerable cut on the price of these [illegible] in the proper environment. As a reminder, I am sending - under separate cover - a photograph of the man. The woman has not been reproduced.

If you like we can arrange to send you this pair together with any of the other items you liked so that you may have an opportunity to consider them at your leisure.

May I hear from you? I still hope to meet you some day.

Sincerely yours,

EGHnrc

May 26th, 1937

COVIN TREE
LAKE FOREST, ILLINOIS

Dear Mrs. Halpert;

Thank you for your letter which has just arrived. I am still awaiting the catalogue which will probably turn up in a day or two.

If an exhibition could be arranged for Chicago I would like to have it in late October or early November but I have made no sort of plan before hearing from you. To take up the various points;

I think we could insure a large attendance here and possibly sell some pictures. I do not know whether any guarantee could be arranged but the show would be under the best possible auspices with all the people who are most interested in art both seriously and fashionably as patrons and, I am sure, would have a real vogue. Though the Chicago Public School Art Society is not as vigorous as I would like to have it, it commands a distinguished following and we would have the best sort of publicity and support.

We might have pictures only and not take the risk of the toys. In any event, I would be quite willing to ask Mrs. Ford personally for the loan of hers and any of the object already sold, relieving you of any embarrassment.

If we could manage something, how large a gallery would be required? That would be our most difficult point as the Arts Club could not give up its galleries to us for so long and neither could a professional gallery. The Art Institute does not allow an extra charge under its city charter so I would have to hunt around for a

COVIN TREE
LAKE FOREST, ILLINOIS

proper place. I had thought of a two weeks show charging $1.50 or $2.00 on the opening day and .50 thereafter. I would arrange talks by some well-known person each afternoon. This proves most successful here.

From your point of view, I realize that it would be a good deal of trouble but I am not sure that it wouldn't be worth your while in reaching people who perhaps do not know your gallery as well as they should.

If you decided to let us have the things, I would come to New York to talk it over with you. It is true that Chicago is not yet buying pictures after these years in the doldrums but this might be the very thing to start people off again since the items are inexpensive and, I imagine, beguiling.

About how much, excepting the loan objects, would the insurance premiums amount to?

Please do not think this letter assumed too much. I know this is your collection and that we would be most indebted to you if you let us have it but if you could see your way clear, I feel almost sure we would profit mutually.

Faithfully yours

Kate L. Brewster

(Mrs. Walter Brewster)
Please note country address.

THE DOWNTOWN GALLERY

CONTEMPORARY AMERICAN ART

113 WEST 13 STREET · NEW YORK · TELEPHONE WATKINS 9-1535

EDITH GREGOR HALPERT · DIRECTOR

May 27, 1937

Mr. H. Borden
249 Lexington Avenue
New York, N. Y.

Dear Mr. Borden:

For nine successive years, The Downtown Gallery arranged a $100 exhibition during the month of June. Under our present policy, it is impossible to assemble a show large enough for the general public.

However, because of the many requests and inquiries received during the past month, we have decided on a special arrangement which will once again give some of our clients the rare opportunity of purchasing outstanding works of art in smaller dimensions at the very low price of $100. We have selected a limited group of paintings in various media, as well as crayons and sculpture - all excellent examples by contemporary American artists of major importance.

I am sending personal letters to a handpicked list of clients who may wish to take advantage of this private, unadvertised sale. The paintings will not be on exhibition but will be set aside in the private showroom where they may be seen from June 1st to June 11th. In addition, to the $100 items we are including a few larger items at greatly reduced prices. The artists represented are Cikovsky, Coleman, Davis, Demuth, Dickinson, Goldthwaite, Halpert, Hart, Karfiol, Kuniyoshi, Laurent, Marin, O'Keeffe, Pascin, Sheeler, Spencer, and Varian.

May I suggest that you come in promptly while the selection is complete.

Sincerely yours,

E Halpert

EGH:rc

MELLON NATIONAL BANK

PITTSBURGH, PENNSYLVANIA

May 29, 1937.

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N.Y.

Dear Mrs. Halpert:

The paintings and the chalkware figure which I purchased arrived safely some days ago, and I should like to say that the frames were very satisfactory and exactly what we wanted. Thank you very much for your kind attention in this matter.

Yours very sincerely,

Paul Mellon

1201-B

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(15)

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
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Received at 203 West 14th Street, New York 1937 JUN 1 PM 6 20

NAP296 9=DENVER COLO 1 335P

MRS EDITH GREGOR HALPERT, DIRECTOR DOWNTOWN GALLERY=113 WEST 13 ST=

SHIPMENT OF AMERICAN FOLK ART SENT LETTER TO FOLLOW=

=DONALD J BEAR.

THE DENVER ART MUSEUM
City and County Building, Civic Center
and Chappell House, 1300 Logan Street

June 3, 1937

Office of the Director
Room 463, City and County Building

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, New York.

Dear Mrs. Halpert,

In reply to your letter of May 25, I regret that I did not write you before about the exhibition which you sent us.

The exhibition looked marvelous in the gallery and was deeply appreciated by many people here. I am sorry that there were no sales whatsoever, as I gave talks on the exhibition and thought that I had the Colonial Dames sufficiently interested to make a purchase or two, and would not have had the show at all if I hadn't felt quite sure that they would react favorably to purchase. They were divided in their opinion and, at the last moment, withdrew, feeling that the weathervanes were not pre-Revolutionary and that they were not quite what they wanted. Perhaps, I shall be able later on to make some purchase directly with some other funds; but, at present, there is no possibility.

Colorado Springs was interested in the exhibition, but felt that the shipping charges were too much for them to take a share in. These charges were a bit heavier than I had anticipated.

The article that you asked about from the Denver Post was a hastily written affair of my own. Next fall, probably November, I shall undoubtedly see you in New York. At that time, I hope to be able to arrange for a purchase of an oil and certainly I will be able to lead to the purchase of some water colors the first of 1938.

Again I assure you of my disappointment about the Folk Art Show not having sold anything here, because I more or less had my heart set on adding some things to our collections.

Thank you again for all of your help.

Sincerely,

Donald J. Bear

Donald J. Bear
Director

DJB/RB

June 4, 1937

Mr. W. G. Russell Allen
112 Pinckney Street
Boston, Massachusetts

Dear Mr. Allen:

For the closing exhibition of the year we have arranged a group of smaller paintings in all media and several drawings by the leading American artists - to be sold at very special prices.

When you were herelast you mentioned your interest in Sheeler's small pictures. As I recall they were the "Home,Sweet home" a watercolor, and the conte crayon drawing of "Chartres". While these pictures are not actually in the show, we decided to include them in the special price arrangement, if you are still interested.

I am so eager to have you own one of Sheeler's pictures that I shall be glad to make a very special concession. The gallery will be open until June 25th, when it closes for the entire summer.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

EGH:rc

Chicago. June 4 - 1937.

American Folk Art Gallery,
113 W. Thirteenth St,
New York.

Director of the Gallery -

I was interested in your recent exhibit of Folk Art and an accompanying article in the New York Times. I have two pictures which I should like to give to such a collection if they are suitable to go along with your collection. They are water color and one is the interesting "Moses in the bullrushes" about to be rescued by the Princess and her

maids. The other one suggests Lady Hamilton as there is a humble home on one side and a castle on the other side.

There is the characteristic wreath surrounding the oval of the picture.

My mother rescued these pictures from an auction a few years ago, and enjoyed their quaintness.

They are under glass in the original frames - and measure about 17" x 20" including the frames.

Respectfully yours -

Dollie N. Morey.

(Mrs. C. W.)

2518 E. 72nd St.
Chicago.

Misc

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

June 4, 1937

Dear Mrs. Halpert:

Mary and I were both delighted with the picture of Grandfather which you were kind enough to have cut down and reframed for us. I am sorry not to have let you know sooner how pleased we were with the result. So far I have not been able to find out the artist's name.

We have moved out to the country but if we can find time we will try to come in to the Gallery before you close for the summer.

Thank you again very much for all you have done to help in this matter.

Sincerely,

Laurance S. Rockefeller

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

June 4, 1937

Mr. Bob Young
Studio School of Art
212 Oliver Avenue
Pittsburgh, Pa.

Dear Mr. Young:

Your letter addressed to Mr. Bernard Karfiol was forwarded to me as he left town for the summer.

As the gallery is closed from June 15th to October 1st, we made arrangements with Mr. Karfiol to store most of his paintings other than those which have already been promised to various exhibitions. Thus it would be impossible to send you a painting for the show referred to in your letter. I am sorry that your communication did not reach us earlier.

I hopeyour show is a great success.

Sincerely yours,

EGH:rc

PAINTING & SCULPTURE

TREASURY DEPARTMENT

PROCUREMENT DIVISION

WASHINGTON

PUBLIC BUILDINGS BRANCH

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PB-SA-P&S

JUNE 4, 1937.

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

We do not happen to have any material which has been mimeographed relative to the murals and sculpture projects of the Treasury Department Art Projects.

Under the Treasury Relief Art Project there are eighty-seven mural projects and thirty-five sculpture projects. Under the Section of Painting and Sculpture there are two hundred and eighty-five mural projects and sixty-two sculpture projects. If there is any additional information which you wish, we shall be glad to try and furnish it.

I am sorry I did not see you again before you left for New York and hope I shall have an opportunity the next time I am in New York to stop and see you.

Cordially yours,

Edward B. Rowan, Superintendent,
Section of Painting & Sculpture.

June [illegible], 1937

Mr. Earl Grant
14 Sutton Place, S.
New York, N. Y.

Dear Earl:

This morning I remembered among other things that you asked the price of "Kneeling Figure" by Robert Laurent. The original price of that was $1000.00 but if you are really interested, I am sure that we can make a suitable concession as Laurent will probably accept a little over the price of two castings. I shall inquire further if you are really interested but I am certain that he will do something very special for you. The price of the "Pigeon" in stone, now on view, is $[illegible]00.00. I would love to see you own one of Laurent's sculptures.

It is such a long time since I sent you a sales letter that I am off on my technique. I do want you to take advantage of some of the bargains we have at this time of the year but it is embarrassing for me to urge you.

Has Inez arrived? I should love to see you both and hope that you can arrange to have dinner with me Wednesday night. Won't you please let me know? My best regards.

Sincerely yours,

EGH:rc

P.S. Laurent just dropped in - and will make a $350.00 cut, bringing the price of the "Kneeling Figure" to $650.

June 9, 1937

Mrs. Walter Brewster
Covin Tree
Lake Forest, Illinois

Dear Mrs. Brewster:

After some consideration I decided to let you have the exhibition of "Children in American Folk Art". As you may recall from the catalogue the number exhibited is rather large and I think it would be advisable to have you make a personal selection eliminating those which, in your opinion, are not essential in the exhibition. There were naturally some similar examples in subclassification and it would be just as well to reduce the groups and at the same time retain a complete cross section of the tradition.

There are also several paintings with handpainted glass mats which may be dangerous to ship. In any event, I think it would be advisable to carry out your suggestion of making a personal selection, particularly since you are much more familiar with your audience than I am.

There were sixty-nine paintings in the show and thirty toys. For this exhibition we used five galleries totaling about 220 running feet of wall space. In addition we had a large glass case in which many of the small toys were displayed. Here and there sculpture was used in the decorative scheme.

I could let you have the names of several collectors who purchased items out of this particular exhibition so that you may borrow such pictures if you think necessary. I am sure that Mrs. Ford will be glad to cooperate with you and possibly Mrs. Rockefeller will let you have the two paintings which made important notes in our show. Frankly I think it would be advisable to continue the show for about three weeks as it will really be a rare opportunity for Chicago and its environs to see so complete a representation.

As I advised you previously, we have not sent many folk art shows out of town. The Little Red School House charged a $5.00 admission for two for the opening day cocktail party and raised about $1,000. at the outset. Thereafter the admission fee was 25¢. However, I think it would be just as easy to collect 50¢ in Chicago as there are fewer free attractions in the town.

I shall be very glad to discuss any further details with you when you are in town. Possibly I can help you with some publicity ideas which worked very effectively here. In any event, you may rest assured that I shall cooperate with you in every way possible. Won't you please let me know when you think you can come in? The Gallery is closing for the

Mrs. Walter Brewster -2- June 9, 1937

summer on June 29th and it would be more advantageous to show you the material while we are officially open as the personnel will be here during that time. However, if it is not feasible, I can arrange to come to town from my summer home, on any day you specify.

I look forward to seeing you. Won't you please write soon.

Sincerely yours,

EGH:rc

June 9, 1937

Mrs. G. W. Morey
2518 E. 72 Street
Chicago, Illinois

Dear Mrs. Morey:

Thank you for your letter.

The pictures you mention sound very interesting and I should very much like to have them sent on. However, I would feel somewhat embarrased to accept them as a gift as this is not only an educational institution but also a sales gallery. I am sure that "Moses in the Bullrushes" will fit into our collection, while the "Lady Hamilton" picture may not. If you would send them on express collect, I should be glad to make my decision when they arrive and if satisfactory shall reimburse your mother.

Sincerely yours,

EGHmrc

June 10, 1937

Mr. Stanton Griffis
32 Washington Square
New York, N. Y.

Dear Mr. Griffis:

Under separate cover I am sending you an announcement of a special exhibition arranged as the final event of our season.

If you are interested in American art by leading American artists and by a young group of painters still little known, you will find remarkable opportunities for adding to your collection. All the paintings and sculpture by the older artists whose names appear on the announcement are priced from \$100 to \$300, while the works of the younger men are listed at \$25 to \$100.

However, even if you are not planning to make any acquisitions I strongly urge you to come in to see the extraordinarily fine collection of contemporary art. We also have a selection from our Folk Art Gallery including paintings and carvings dating from 1800 to 1840.

Sincerely yours,

EGH:rc

CALIFORNIA PALACE OF THE LEGION OF HONOR

Lincoln Park
San Francisco, California

OFFICE OF THE ASSISTANT DIRECTOR

June 11, 1937.

Mrs. Edith G. Halpert
Director,
The Downtown Gallery,
New York City, N.Y.

Dear Mrs. Halpert:

Due to the rush attendant upon the opening of our Goya exhibition, I have not been able to answer your letters of May 20th and 24th.

Thank you so much for sending us complete information regarding the number of items in the American Folk Art Exhibition and also giving us the total weight of the shipments. With these figures we have been able to arrive at a fairly accurate idea of what it would cost to bring the exhibition from Denver to this museum. We have tentatively considered the exhibition for one month commencing July 15th and that date is still agreeable to us. Dr. Heil is under the impression that there is no rental fee for the exhibition but that the objects have been priced reasonably enough so that it might be possible to purchase something from the show. Will you please let me know if this is the case?

In the event that there is no rental fee, we would like to take the exhibition for the month of July.

With repeated thanks for answering my numerous inquiries in such detail, and hoping to hear from you at your early convenience, I am

Very sincerely yours,

Thomas C. Howe, Jr.

TCH:ER

Thomas C. Howe, Jr.
Assistant Director.

June 11, 1937

Mr. Harry F. DuPont
Winterthur, Delaware

Dear Mr. DuPont:

When you called at the gallery recently I promised to notify you as soon as the "Three Hansbury Sisters" painting was returned from the Denver Museum exhibition. The painting is here now and I shall be very glad to show it to you, at your convenience. We have a new exhibition on at the moment and many of our outstanding examples are on view.

As we are closing the gallery for the summer on June 25th, we are prepared to make special concessions on any of the objects which may interest you. I strongly urge you to come in at this time as we can make this offer only in view of the fact that there will be no income during the summer while the gallery is not open to the public.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

EGHnec

June 11, 1937

Mr. Archer Huntington
Marine Museum
Newport News, Virginia

Dear Mr. Hungington:

We have recently acquired a remarkably fine wood carving of Henry Clay. This is said to have been used as a figurehead on a boat by that name. We are doing some re-serach on it at the moment.

Aside from being of interest for the Marine Museum, the fact that Clay was born in Hanover County, Virginia, makes this carving particularly appropriate for your purposes.

I should very much like to show you "Henry Clay". The Gallery is closing for the summer on June 25th, and I hope that you will pay us a visit before then. This is the first important early American example we have found in the past three years that is associated with marine life.

Sincerely yours,

EGH:rc

H. F. DU PONT
WINTERTHUR, DELAWARE

June 12th, 1937.

Miss Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th St.,
New York, N. Y.

Dear Miss Halpert:

Thank you very much for your letter of the 11th instant.

I am so sorry it will be impossible for me to be in New York again before you close your Gallery.

Very truly yours,

H. F. du Pont,

Secretary.

AFA

c.o. William Heinemann,
99, Great Russell Street,
London, W.C.1.

June 14th. 37.

Dear Mrs. Halpert,

Many thanks for your courteous reply to my request for Pascin photos. These have now arrived safely.

The photo of Pascin will be safely returned to you, also the other ones when used. However, please give me plenty of time before returning these as my expreience with book-production is such that long delays are the rule. In any case your wishes will be kept in mind. Re your offer of having water-colours photographed, I don't think this is necessary. I have about six drawings of my own and two etchings, and these and others (including a few water-colours) available in London. Paris is also but a few hours distant and a friend there will loan stuff.

You say that you have a fine collection of water-colours. Would you like to show them in London? I know most of the directors of the art galleries here and if you wish I could approach them for a show sometime in the future. His oils are known here, also his drawings but his water-colours not so much. These I should think, if you have about forty of fifty, would be an event of some importance. I would do what I can to push such a venture without any recpmpense (except if I had to outlay any considerable monies). My purpose in suggesting such a show is because of my great admiration for Pascin. I knew him well. Also for your courtsey in helping me and because of pleasant memories of N.Y.

where and when I often met your husband. If you think there is anything in the suggestion. let me know.

Regarding my book let me please have as many photos as possible----the more the better, so I may have a big selection.

Yours sincerely

Horace Brodzky

Horace Brodzky.

June 16, 1937

Mr. Thomas C. Howe, Jr.
California Palace of Legion of Honor
Lincoln Park
San Francisco, California

Dear Mr. Howe:

Your letter just reached me but unfortunately the Denver Show has already been returned. As I did not hear from you in response to my several letters, I took it for granted that you decided not to have the Folk Art exhibition and did not ask Mr. Bear to hold the objects any longer. We refused the other requests from museums and galleries.

However, as I should like to have San Francisco see the best of the early American tradition, I shall be glad to send you either the entire group or a selection from it - as you see fit. Since the packing charges would be the same, it is merely a question of additional transportation expense which can be modified by reducing the quantity of the exhibits. Several of the heavier, larger objects can be eliminated. Also where there are many examples of similar type that group can also be reduced without changing the character of the exhibition. If you care to leave it to my judgment, you may rest assured that I shall - for our mutual interest - arrange a complete cross-section of the most vital material, at the same time including enough objects in the lower price range to make it possible for you to make purchases with little investment. Instead of fifty-seven paintings and sixty-seven sculptures, the number could be cut down to one hundred items in all.

Won't you please wire your decision? On June 25th we are closing the gallery for the summer and we should like to have all the material assembled while the personnel is at the gallery. We can make arrangements with Budworth to call on that day - thus, giving sufficient time for Acme Fast Freight which, as you know, cuts the transportation expense tremendously.

Sincerely yours,

EGH:rc

June 16, 1937

Mr. Donald Bear, Director
Denver Art Museum
1300 Logan Street
Denver, Colorado

Dear Mr. Bear:

The second shipment of folk art arrived on June 15th, and we found that all the items had been returned. There were two broken glasses both on velvet paintings - #'s 1033 and 929. Also a wood carving, #459 "Revolutionary Soldier" was broken and badly repaired. The base is so damaged that I think it will be necessary to make a considerable claim from the insurance company as the value of a wood carving of this type is tremendously reduced when it is not in its original state.

I was glad to receive your report that the exhibition looked so well in your gallery, but naturally I am greatly disappointed that there were no acquisitions made as that was my original understanding. I hope that when you are in New York next Fall you will make some decision for purchase. There are several items like the "Buffalo Hunter", the "Prairie Horse", etc., which seem ideal for a Western Museum. As you know, there are very few characteristic pictures and carvings of your section and it seems unfortunate that the civic pride is not sufficient to hold on to these objects when the opportunity arose. However, the interest created should prove helpful in your effort to raise funds for later acquisitions.

I look forward to seeing you in November.

Sincerely yours,

EGH:rc

June 16, 1937

Mr. Francis Kinnicutt
2 West 53rd Street
New York, N. Y.

Dear Mr. Kinnicutt:

It may interest you to learn that a small figure painting in pastel which Mr. Kuniyoshi prepared for our present, closing exhibition sold the day it arrived.

I am using this preamble not entirely as sales talk but to point out that the opportunity of getting a fine recent example of Kuniyoshi's work is rather limited because of the intense interest in his work. You now have what I consider two of his major examples and during the two weeks you have had occasion to live with them, must realize their high quality and the desirability of having one of the paintings permanently.

While it is no serious problem to dispose of Mr. Kuniyoshi's paintings, we do feel strongly about their final resting place and I am very eager to have one of the Kuniyoshi's in your possession.

The gallery is closing for the summer on June 25th and we can give you the privilege of paying for either picture on an extended plan so that if you should decide on the larger canvas, it will not be necessary to make the full payment immediately. The same holds true of the smaller picture.

I sincerely hope that you will not hesitate to make an immediate acquisition as we shall be glad to cooperate with you in any way. May I hear from you this week.

Sincerely yours,

EGHnrc

June 16, 1937

COPY

Mr. Arthur Torrey
135 East 58th Street
New York, N. Y.

Dear Mr. Torrey:

After hunting through all my papers I recalled the fact that you and Miss Hohoff took my original outline on which you planned to make several minor corrections. As a matter of fact, Miss Hohoff did make some pencil notations at the time.

Will you be good enough to send me a copy before it is released. I am giving you the figures which finally reached me from the Treasury Department, quoting from Mr. Rowan's letter.

"Under the Treasury Relief Art Project (TRAP) there are 87 mural projects and 35 sculpture projects. Under the Section of Painting and Sculpture (of the Procurement Division) there are 285 mural projects and 62 sculpture Projects."

This completes the information and now we should be ready to shoot. With little art publicity at this time, I look forward to much space on the subject.

Sincerely yours,

EGHnrc

June 16, 1937

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

I have waited all this time to write to you knowing that after living with "The Daily News" for a few weeks, it would have to get you. Anyone who quoted Poe at the ripe age of eleven must eventually respond fully to this exceedingly fine painting.

For many years I have taken pride in placing - with the cooperation of the man who pays - paintings which have a permanent value and which one responds to more and more enthusiastically as time goes by. I admit that the average buyer finds Kuniyoshi and some of the other artists, whom I consider the top-notchers today,- a little difficult but your first response assures me that the "Daily News" belongs in your life permanently.

We are closing the gallery for the summer on June 25th and I am eager to add to our list of buyers this year the venerable name of the hardest customer of all. How about it? The postman rings twice but opportunity knocks only once. My very best regards.

Sincerely yours,

EGH:rc

Dear Mrs. Halpert:

I want to thank you for the photograph of the early American portrait.

It was a very great disappointment not to meet you when I visited your gallery, and I hope for better luck the next time. Mr. Horne was a very charming and generous host in your absence, and the memory of the things he showed me is still very much alive.

Unfortunately, as far as any immediate acquisitions are concerned, we have been going a little too heavily in for pre-Columbian things. I will not forget what you say about the pair of portraits. We do not, however, want you to send them out for inspection.

Sincerely yours,

Walter C. Arensberg

7065 Hillside Avenue,
Hollywood, California,
June 18, 1937.

June 19th,1937

Dear Mrs.Halpert;

I was very glad to get your letter saying that you were going to be good enough to let us have the children's show. I am sure we can make a success of it here if we can just find the proper gallery. Del Quest will let us have it there but as his rooms are not large it would have to be considerably reduced which perhaps would not be too serious a handicap. As you say a cross section is what we want. Also he has an entire house and we could use some of the upstairs rooms where he lives. I think we could not keep it for more than two weeks though we might open on a Friday,which is a popular opening day in Chicago and run thrpugh the next two weeks.

Unfortunately,I cannot possibly get away in June. It is the time of all others for my gardens and I am both busy and absorbed here. It might be better to wait for such details as selection etc until early autumn when the gallery will be open again,in the mean while looking a little further into possible locales,open dates and so on. I had thought about the second week in November which would give ample time for packing,shipping etc.if I turned up in New York about the middle of September.

Between then and now I could make all arrangements as to committee,catalogues,lecturers,here,and assemble a few extra things. Also,if you will give me details as to what to ask for,I could be writing to Mrs.Ford,Mrs.Rockefeller and other possible 'lenders'. I like to do things this way and bring off the final coup in a burst of activity. I plot and plan and then seeth for two or three weeks and the thing is done.

If you don't approve of this let me knaw and I'll try to come to New York sooner but I assure you I won't fall down on the job.

With many thanks for your generosity in letting me have all these precious things and hoping for a few more financial details and business arrangements

Very sincerely yours

Kate L. Brewster.

UNITED DRESSED BEEF CO.
OF NEW YORK

FIRST AVE., 43D TO 44TH STS. & EAST RIVER

NEW YORK June 22nd, 1937.

The Downtown Gallery,
#113 West 13th St.,
New York,
N.Y.

Gentlemen:

Enclosed find check for Three Hundred Six Dollars in payment of the picture by Kuniyoshi.

I may want to change this at some future time, so please keep me posted after the Summer if you have any Kuniyoshi portraits that you think I might like.

Yours very truly,

Irving Blumenko [signature]

FORM 71
PO PLATE 8803

June 22, 1937

Mr. Horace Brodzky
c/o William Heinemann
99, Great Russel Street
London, W.C.l., England

Dear Mr. Brodzky:

Many thanks for your letter.

As additional photographs are obtained from collectors, I should be very glad to send them on to you. Some of the important examples which we sold to out of town collectors were not reproduced and the present owners either have no facilities for photographing them or do not care to go to the expense. However, I hope that we shall get some others.

Your suggestion about a watercolor show interests me very much. I donot recall whether I mentioned to you previously that we purchased the private collection of Pascin's work after his death. As you know, he spent some time in this country prior to his return to Paris and his suicide. Having planned to return to New York, he left his entire private stock in storage. This contained what he considered the best examples of each type and of each period. Thus, we have a superb group of watercolors and drawings, most of which have never been shown. We can arrange a very beautiful exhibition. If it were possible to send these watercolors merely matted but not framed, the expense involved would not be very great and I should be glad to undertake that. Can you suggest any specific gallery? Would the Leicester Gallery be interested? Please let me know. I shall appreciate any suggestion on your part.

Please be sure to send me announcements of your book as several of the collectors who are lending their photographs have asked me to obtain copies for them and of course we should like to have some at the gallery. My best regards.

Sincerely yours,

EGH:rc

June 22, 1937

Miss Bessie J. Howard
500 Boylston Street
Boston, Mass.

Dear Miss Howard:

Under separate cover we sent you the two catalogues which you requested. A receipted bill is enclosed.

If you are planning to be in town any time next week, will you please let me know. The gallery will be closed for the summer on June 25th but I shall be glad to make an appointment for some day next week, as I plan to be in town.

While I expect to take some trips from my summer home in Newtown, Connecticut, I do not know just when I shall be in Boston. If you have any very interesting items, can you send me snapshots? Please let me know.

Sincerely yours,

EGH:mc

June 22, 1937

Mr. Paul Mellon
Woodland Road
Pittsburgh, Pa.

Dear Mr. Mellon:

Several days ago we obtained a very rare item which I think may interest you.

This is a bound book containing fifty-six watercolor illustrations of flowers accompanied by hand written text descriptive of the specific flower, its origin, the species, and habits, etc. It is a superb book and the illustrations are very similar to the watercolors which you purchased. The artist is Addie Van Zandt who has been referred to as the great flower painter of early America. The volume is nicely bound and boxed in red leather and is in excellent condition. The paintings are really extraordinarily handsome and I am very eager to have you see this unique work.

We were fortunate in getting this book at an exceedingly low price and can quote $250.00 for the entire volume making an average price of a little over $4.00 per picture. If you are interested, and cannot find time to drop in, I shall be very glad to send the book to you on approval with no obligation on your part. I should so much like to have you see it. On the other hand, while the gallery is closing for the summer on June 25th, I shall be very glad to make a special appointment to meet you here at your convenience as my summer home is not far from New York and I make a weekly visit to the Gallery.

May I hear from you?

Sincerely yours,

EGH:mc

WESTMINSTER SCHOOL
SIMSBURY, CONNECTICUT

ARTHUR MILLIKEN
HEADMASTER

June 22, 1937

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York

Dear Mrs. Halpert:

I was pleased to get your letter of June 22nd. I agree with everything you say, but I feel, however, that you do not quite understand what purposes I wish the O'Keeffe painting to serve.

First of all, I wanted to own a great picture for my own satisfaction and pleasure. For that purpose Bob's Steer Head is a perfect choice. Secondly, I wanted to help the boys at the school here to develop a liking for and an interest in good pictorial art. I want them to begin to discriminate between the true and the sham. For this purpose my picture is not the best possible choice. I do not believe that throwing people into deep water is the best way of teaching them how to swim. When I chose this painting I did not remember how twenty years ago, at the age of twelve, when I used to go to exhibitions with my mother, she would ask me what picture I liked the best and I would choose, "A Woodland Road" or something equally bromidic. She would never criticize my choice, but would tell me, when I asked her, why she liked certain other pictures better. It has taken me twenty years to come to what is probably only a very partial appreciation of Bob's Steer Head, and some of these boys are a good deal more than twenty years behind me because they have not come from homes where there is any interest in Art, nor have many of them ever gone to an exhibition. Now, I do not want to pander to their lack of taste by putting up a badly painted example of "A Woodland Road", but I feel that I should put up something which, though well painted, bears enough relation to "A Woodland Road" to give the boys some point of contact with it, so that their sympathy and interest may be more readily elicited.

WESTMINSTER SCHOOL
SIMSBURY, CONNECTICUT

ARTHUR MILLIKEN
HEADMASTER

Milliken

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York

June 23, 1937
Page Two

I hope that you will find it possible to motor over from Newtown some time this summer. I expect to be here all the summer through. If you are coming by I should be delighted to have you drop in for luncheon, for tea, or just a call as you may wish.

Sincerely yours,

A. Milliken

AM:EC

ARTHUR H. TORREY

TORREY-HOHOFF
135 EAST 58TH STREET
NEW YORK CITY

TAY HOHOFF

June 22,1937

Edith Gregor Halpert,
113 W. 13th St.
New York City.

My dear Mrs. Halpert,

Enclosed is a slightly new version of the Bureau story which we recommend as specialists in what editors want. I hope you agree.

When O.K'd I understand that the following is the agreed procedure. (Correct me if I'm wrong). The architectural magazines are to be seen. When we know what they will do, we then determine our release date for newspapers depending on the date of publication by one or all of the magazines. This I think will please them, especially as we may head the story with "On (date) the Architectural Whoosh will say", etc.

This may not be a feasible idea in detail, but at least withholding general release until one of them prints it, should make the story just that more attractive to them.

Sincerely yours,

Arthur H. Torrey

June 25, 1937

Mrs. Walter Brewster
Covin Tree
Lake Forest, Illinois

Dear Mrs. Brewster:

While the gallery will be closed during the month of September, I shall be very glad to come in specially to meet you since you find that the most convenient time to come to New York. If you are, give me about one week's notice and I shall arrange my time accordingly. My summer address is Eden Hill Road, Newtown, Connecticut and the telephone number is Newtown 241, Ring 13. However, if you should mislay this letter, any communication sent to me at the 13th Street address will reach me.

Having met Mr. Guest on several occasions, I feel that he would be an ideal person to handle the exhibition. Many of the pictures are small in dimensions and if there is any way of extending the space to another floor, possibly you can put a large exhibition on view. In any event, when you see the collection you will be able to judge and decide on the specific items and the quantity. I am listing below specific objects and the owners. I think it would be advisable - if possible - to include these in the show.

Mrs. John D. Rockefeller, Jr., 10 West 54 St., New York, N. Y.
- #1 Children and Governess - watercolor
- 67 Baby with Doll - oil

Mrs. Edsel Ford, 1100 Lake Shore Rd., Grosse Pointe, Michigan
- 91 Toy Indian
- 92 " Squaw
- 93 " Sentinel

Mr. Paul Mellon, Woodland Road, Pittsburgh, Pa.
- 52 Rearing Horse - drawing
- \- Diploma of Mary C. Wheeler

Miss Alice Laughlin, 3 East 66 Street, New York, N. Y.
- 16 Wesleyan Academy - watercolor

I am pleased that you feel so enthusiastic but am convinced that you will be more so when you see the actual objects. Aside from the great quality of the material, the novelty in Chicago should create quite a sensation. I have a hunch that your school fund will be greatly benefited. Please let me hear from you soon.

Sincerely yours,

EGHnrc

June 25, 1937

Mr. Arthur Torrey
135 East 58th Street
New York, N. Y.

Dear Mr. Torrey:

I am returnin the relase to you. It is entirely satisfactory and I hope that you will start the ball rolling now.

May I suggest that you communicate with Wallace K. Harrison at 45 Rockefeller Plaza who had been contacted some time ago and should be interested in the idea. Incidentally he is one of the Rockefeller architects and is responsible for the Rockefeller apartments at 54th and 55th Streets as well as a number of things in the Center.

Sincerely yours,

EGH:rc
Enc.
PS.
Please note the two names added in list of artists.

DONOVAN, LEISURE, NEWTON & LUMBARD
ATTORNEYS & COUNSELORS AT LAW
2 WALL STREET

WILLIAM J DONOVAN
GEORGE S LEISURE
CARL ELDRIDGE NEWTON
J. EDWARD LUMBARD, JR
RALSTONE R IRVINE
ROBERT H THAYER
THOMAS J McFADDEN
OTTO C DOERING, JR
DAVID TEITELBAUM
FRANCIS A BRICK, JR

THEODORE S HOPE, JR
GRANVILLE WHITTLESEY, JR
JOHN CROWLEY
RUSSELL H DORR
WALTON C AMENT

CABLE ADDRESS DONLARD, NEW YORK

SHOREHAM BUILDING
WASHINGTON, D C

HENRY HERRICK BOND,
COUNSEL

NEW YORK June 28, 1937

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am very sorry that Mrs. Kinnicut and I have been so long in deciding about the pictures and we have not yet definitely decided to take one. The choice is not an easy one for us to make between the two nor do we feel that we have seen enough other pictures to know definitely that we want one of the Kunyoshi's. I realize that we have had the pictures for quite a long time and should have been able to make a choice by now but as we haven't I feel that we are not sure enough in our own minds to commit ourselves. I hope that we have not inconvenienced you at the Gallery by having kept the pictures away from there for so long.

Personally I am very keen on buying the larger picture and I will communicate with you within the next two weeks to tell you definitely whether we will want it or not. You have been more than kind in letting us have the pictures for so long and I appreciate it very much.

Very sincerely yours,

Francis P. K. Kinnicutt

THE DENVER ART MUSEUM

City and County Building, Civic Center
and Chappell House, 1300 Logan Street

Office of the Director
Room 463, City and County Building

June 28, 1937

Mrs. Edith Gregor Halpert, Director,

The Downtown Gallery,

113 West 13th Street,

New York, N. Y.

My dear Mrs. Halpert:

Mr. Bear returned from the Pacific Coast today, but, as he is badly behind in his correspondence, he has asked me to reply to your letter of June 25.

We appreciate your kindness in saying that you do not wish to put the Denver Art Museum to any expense in connection with the "Revolutionary Soldier", but I fear it is nevertheless up to us to take care of the matter, because, although we carried full insurance coverage on the exhibition while in transit both coming and going, we have to watch our insurance expense very closely in order to keep inside our annual budget and do not carry insurance on our exhibits while here, as they are shown in fire-proof galleries under ample guard.

Accordingly we wish you would look into the matter and let us know what the expense will be to put "Revolutionary Soldier" in proper condition.

Yours sincerely,

DENVER ART MUSEUM.

S. S. Newbury,
Superintendent.

SSN:D

June 28th, 1937

My dear Mrs. Halpert:

It may be as you say, that "The Daily News" belongs in my life permanently. I seem to think so more and more each day, but unfortunately my life is not all my own,-there are others to consider, as for instance my wife and kids. They're not completely won over to our cause and if you will indulge me as your good missionary just a little longer (say until the end of the Summer) it may not be in vain.

If I do prevail, I think I should be compensated for the services I have successfully rendered, which you may well allow me by setting a more reasonable price than that subscribed in your bond. You may trust my reputation as an easy customer. Who said I was only tough in pictures?

I hope you have a restful and pleasant summer. Don't let too many mosquitos get you.

With kindest regards,

believe me,

Sincerely,

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, N.Y.

June 30 1937

EVERGREEN HOUSE
4545 NORTH CHARLES STREET

Dear Mrs Halpert

We will take the five pieces which I choose, for $1900.00 - Will you send discriptions & guarantees for Mr Garretts files -

here in yr car we could decide together where to place them to the best advantage.

- 2 Large roosters
- 2 small
- 1 horse —

Most Sincerely

Alice Garrett

I would like to have McBrides article — or a typed copy. & any other important criticisms. This is the sort of record we are making for all our collections.

If you can have a
brace put on roaster
where tail feathers
are broken, I will
appreciate it as it
is complicated to
get it done properly
here. Also if you
could bring them

SAUL E. ROGERS
ATTORNEY AT LAW
580 FIFTH AVENUE
NEW YORK
BRYANT 9-1216

By Hand

July 1st, 1937

Philip Wittenberg, Esq.
70 W. 40th Street
New York City

Re: Goldsmith with Halpert

Dear Sir:

Receipt is hereby acknowledged of Mrs. Halpert's check payable to the order of Saul E. Rogers, attorney for Berthe K. Goldsmith, for the sum of $200.00 with interest thereon from October 8th, 1935, in payment of note due this day.

This is the last note in the series of twenty to be paid by Mrs. Halpert pursuant to agreement dated October 8th, 1935, among yourself as escrowee, Edith G. Halpert and Berthe K. Goldsmith.

You are at liberty therefore, to return to Mrs. Halpert the collateral which she deposited as security for the payments which she was obligated to make under and pursuant to the said agreement, when this check clears.

You are hereby discharged of your obligations to Mrs. Goldsmith as escrowee of the collateral security under the terms of the aforementioned agreement.

Yours very truly

SER:IS